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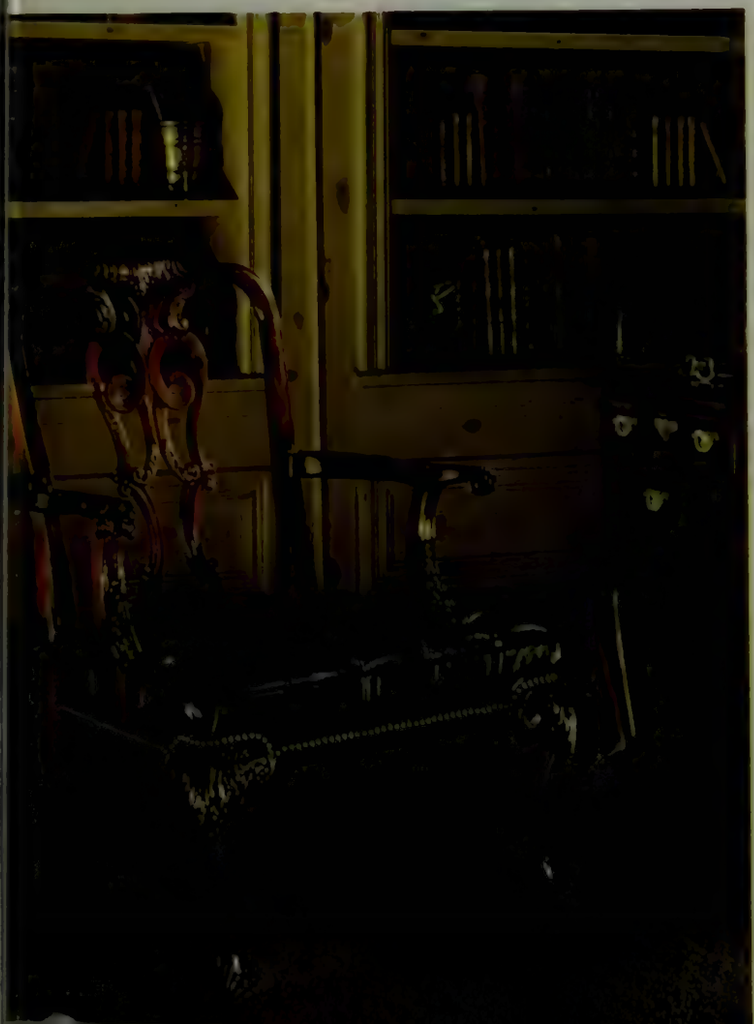
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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
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5900 Wilshire Boulevard, Los Angeles, California 90036.

The publication of our design for a Philadelphia apartment (May 1981) has produced a most phenomenal effect. Calls and letters are pouring in to us from all over the country. People stop in the street to offer congratulations. It really is amazing! Clearly *Architectural Digest* has a greater readership and more interested readers than all the rest. Naturally we're very pleased with our newfound stardom and can't thank you enough for making it possible. Congratulations! You have done it.

George Doan
Philadelphia, Pennsylvania

May I take this opportunity to commend you for the hours of pleasure you have given me every time I read *Architectural Digest.* I have found your magazine to be the finest of its kind. Your choices of homes and interiors, along with your photography, are always in superlative taste. It gives me great pleasure to tell you that I have just initiated two more subscriptions so that I will receive your publication in all of my homes.

Wanda Ferragamo
New York City

The cover on your May issue was so deplorably uncharacteristic of your otherwise fine magazine, I wouldn't allow it on the table. Thank heavens your June issue finally arrived!

Jerry B. Liles
Houston, Texas

The complete excellence in taste, quality and choice of material in the pages of your superior publication is, today, a rarity. I particularly enjoyed the photographs of interior designer Helen Partello-Hollingsworth's Connecticut home (May 1981). Thank you for returning me for a while to New England!

Louise Bentley Bradley
Los Angeles, California

I never thought I would utter a single complaint about *Architectural Digest.* It is still, by far, the best publication I have ever read, but I don't feel it is quite what it used to be. It seems to me you are featuring an inordinate amount of designs in the sterile, "minimalist" style, and I loathe it! Even though I find the "if a little is good, a lot is better" theory objectionable, I think that we are seeing a lot of pared-down work that is of very questionable merit.

Jeanne I. Strickler
Peoria, Illinois

In the April 1981 issue I read with great pleasure the article about *Bentley,* the home of Mrs. Gerald Askew. Her exquisite color sense, her choice of birds in pictures and ceramics, and her marvelous flower arrangements all have a special charm for me. Each month I am stimulated by the homes you so beautifully picture. Often I am prompted to make a change in my own surroundings, if only to rearrange the position of a chair or object. You have inspired me!

Agnes Clarke
Bellingham, Washington

My sincere thanks for what may well be America's only civilized magazine. If you could refrain from using "patina" in virtually every article, I would, indeed, have to consider *Architectural Digest* beyond reproach.

Dale Lee Coovert
Trotwood, Ohio

Someone recently asked me why I subscribed to your magazine. I answered that I look upon *Architectural Digest* as a source of entertainment and artistic pleasure. I see so much of the commonplace and mundane in daily living that I thrill to the unusual and elegant in your publication.

Barbara Cressman
Bethlehem, Pennsylvania



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We have often observed that lighting can make or break an interior. Deeply connected with our sense of being, light affects our moods and our perceptions. Physicists tell us it is the essence of color and of everything in the universe. In reference to interior design, Moholy-Nagy evoked its power, saying "visible space is lighted space." In this issue, two completely different settings exemplify effective uses of light: Laser beams take part in the technological wizardry aboard the streamlined yacht



SKREBNESKI

Nabila, *designed by Luigi Sturchio; and in a Japanese-style house in Madrid, architect Javier de Olaso, instead of using traditional shojis, substituted glass, positioned to take advantage of the sun's movement throughout the day. Inventive approaches to lighting enhance our present—and our vision of the future.*

Paige Rense
Editor-in-Chief

Harmonies

Rose Tarlow hadn't thought of showing us the apartment she designed for herself in Beverly Hills; it was her friend Kalef Alaton's idea. The 1930s building that she remodeled was not her image of an appropriate setting for antiques—a paradox for a highly regarded antiques dealer. Meeting the challenge boldly, she created a lucid, simplified setting in which antiques play a subdued but important role. "There are very few pieces that I become attached to," says the forthright Miss Tarlow, who alternates between her homes in London, Beverly Hills and Malibu. She hastens to add, "But I like to take the Flemish table with me wherever I go. It fits in the city, it fits in the country, it fits everywhere." It is this sense of suitability, matched with a keen eye for beauty, that makes Rose Tarlow's apartment so special. *See page 84.*



Rose Tarlow

The Aura of Paris

When M. and Mme Charles de Gaulle decided to retain a designer for their Paris apartment, they chose a talented friend, Serge Robin. M. Robin is a truly international designer, whose work includes the Mauritanian Embassy in Paris, the official Saudi Arabian residence in Abu Dhabi, and a number of other designs in Africa, Japan and the United States. He has shown a gift for absorbing the design characteristics of diverse cultures, while retaining an unmistakably French flavor. This Gallic essence is especially suitable for the home of the grandson of the late general. The de Gaulle residence in Paris exhibits a refined balance of contemporary and classic influences. This is our first presentation of a Serge Robin design; we look forward to the next. *See page 92.*



Serge Robin



KENN DUNCAN

Louis Bromante

Art Déco Reprise

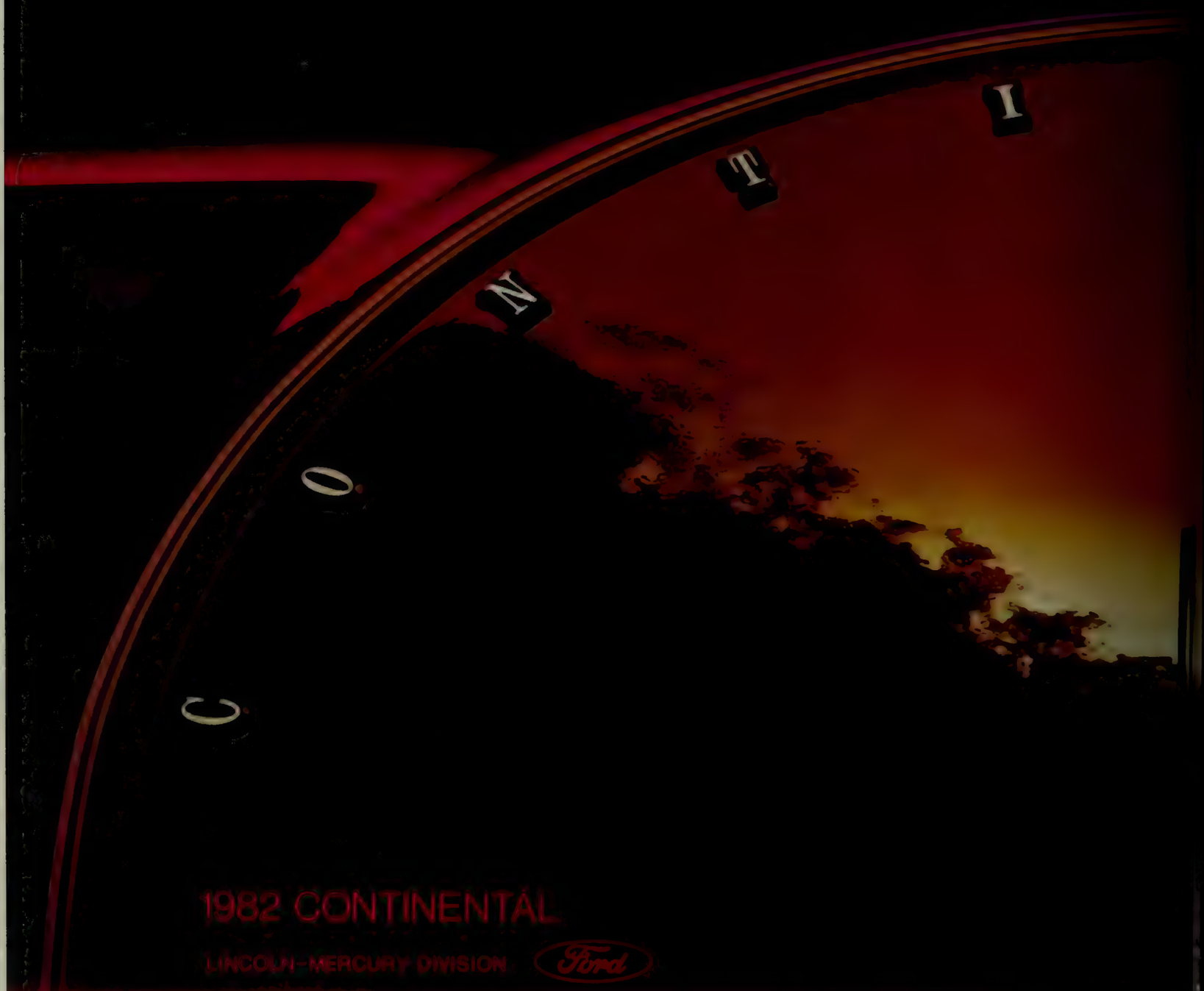
The relationship between a designer and a client who is a collector can be a sensitive one. However, Louis M. Bromante thoroughly enjoyed collaborating with Muriel Karasik as he created an environment for the collection of Art Déco objects and art that fills the Karasiks' contemporary Long Island home. "We brought widely different ideas and temperaments to the job, but we clicked immediately," says the accomplished designer, whose work we show for the first time in this issue. "Mrs. Karasik was unable to edit her extraordinary collection, because she loves all of it. She understood that what I do involves ideas about space, just as what she does is oriented toward detail, surfaces and glorifying

continued on page 24



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continued from page 20

the object." The result—a setting in which beloved individual pieces shine—speaks for itself. *See page 98.*

Gardens:
Deerfield Maze Revealed

H. Thomas Hallowell, Jr., is a man who actively enjoys his retirement years. If he is not simply admiring the gardens he and his wife began thirty-four years ago at *Deerfield*, their Pennsylvania estate, he is designing vistas for them. An avid photographer, he is also likely to be traveling in remote regions, photographing wild and desolate terrain. On a recent trip to Tibet, for example, he was awestruck by the architecture of the *Potala*, the former palace of the Dalai Lama. Yet the stark countryside made him long for the beauty of his own garden, and particularly its trees and ornamental shrubs. Strolling through it takes him far from the business and community activities that further challenge his creativity. *See page 104.*



H. Thomas Hallowell, Jr.

The Menagerie

We can imagine Gervase Jackson-Stops's astonishment the day he first came upon the *Menagerie*. Having heard about it from a friend, and having trudged across three plowed fields, he arrived at what appeared to be a sham façade, only to find an elaborate room, filled with—of all things—moldy hay. The Menagerie originated as a folly, to adorn the private animal park of the second earl of Halifax. But in later years resourceful shepherds had used it as a shelter for their flocks. Fortunately, Mr. Jackson-Stops—a noted English art historian and architectural conservationist who serves as architectural adviser for the National Trust and often writes about historic buildings—could see its potential. Now, eight years later, the Menagerie's eighteenth-century charm has been completely revived. *See page 110.*



Gervase Jackson-Stops



GITTINGS

Joseph Minton

Colorado Cabin

Fort Worth designer Joseph Minton was delighted when friends called upon him to design their log cabin in the Colorado Rockies. He responded with a successful departure from the more sophisticated style that we have come to associate with his urban interiors (see *Architectural Digest*, June 1978 and March/April 1976). Mr. Minton attributes much of the cabin's livability to the workmanship of local craftsmen—a complement for his versatile design. A secluded outdoor shower "for the heartier souls" was recently added, the designer tells us, and plans are now under way for several small "mouse houses," to accommodate the residents' family and friends. *See page 120.*

Architectural Digest Visits:
Liza Minnelli

Having her own home is a new experience for Liza Minnelli, and personal mementos abound in the contemporary Manhattan apartment designed for the entertainer and her husband, Mark Gero, by Timothy Macdonald of Donghia Associates. Even the Andy Warhol paintings have a story. When Miss Minnelli's friend Halston suggested that she invest in jewelry, she told him, "Look, I'm not a diamond person or an emerald lady. It's just not me." "In that case," he retorted, "you should buy paintings of precious stones, instead." "And to start me off," she says, "he bought me Andy Warhol's jewel series—and ever since, I've collected Warhol's work." *See page 126.*



PETER VITALE

Liza Minnelli

Architecture: Javier de Olaso

Spanish architect Javier de Olaso has traveled often in the East, returning each time with new ideas and inspiration. Just as his own villa on the island of Ibiza blended Islamic and Western influences (*see Architectural Digest, September 1977*), so his latest design—the Madrid house that is this



The Marqués de Olaso

continued on page 28


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continued from page 24

month's Architecture feature—tempers traditional Japanese architecture with modern clarity and materials. The marqués de Olaso's plans include an imminent move to the United States: "I want to try many things, and there is more room for innovation in America." We are eager to see his first design. *See page 136.*

The Collectors:
A Polished Eclecticism

When composer Jack Lawrence moved from an estate in Los Angeles to a Manhattan apartment half as large, he faced the dilemma of every collector. "I now have the disease of collecting," he complains, "and no more space." Yet his favorite pieces of early-twentieth-century American art and primitive sculpture give him constant pleasure in the setting designed by Richard Debnam Lawrence. In this context, *The Blue Package,* a remarkably realistic painting by Claudio Bravo, is a contemporary contrast. Mr. Lawrence met Mr. Bravo in Madrid and bought the painting immediately. He then persuaded the well-known portrait artist to have his first show in New York—of paintings of boxes and paper bags, instead of people. *See page 144.*

On Board the Nabila

Italian designer Luigi Sturchio has created interiors for private yachts before, but none presented quite the challenge of the 282-foot *Nabila.* His client, Saudi Arabian businessman Adnan Khashoggi, requested not only a design of unequivocal luxury, but one that would incorporate a lavish array of space-age technical equipment. Drawing from the lexicon of contemporary Italian design, Signor Sturchio introduced a profusion of sleek and gleaming surfaces. Function melds with touches of fantasy: Laser beams add to the lighting effects in the discothèque saloon, and walls of a saloon in the master suite are inlaid with semiprecious stones called "tiger's eyes." *See page 152.*



John Stefanidis



PETER J. KAPLAN 1981

Richard Debnam Lawrence



RUSSELL MACMASTERS

Ron Wilson



Luigi Sturchio





Ned Marshall
Harry Schule

In the Aegea

Although his office is in Chelse designer John Stefanidis' project take him all over the world. But h keeps returning to his nativ Greece—the Aegean island of Pat mos. Here, in the course of workin on eight residences over the pas seventeen years, he has played major role in helping to rekindle ar appreciation for the indigenous ar chitecture. "The whole point is tc work with what's here, not impose outside influences," he explains. "It's simple. With my carpenter on Pat mos, I say that I want a bed, give him a sketch and measurements, and that's enough." *See page 158.*

Casual Elegance

Punctuality is important to Ron Wilson, who is constantly on the go, designing the homes of celebrities. So at his first meeting with the owners of a Mediterranean-style residence in Beverly Hills, he felt "it was a propitious omen when we arrived at the appointed meeting place at the precise moment we had agreed upon. It was clear that we both have the same attitude toward time." The pace hasn't let up for Mr. Wilson. He is currently redesigning the *Knoll,* the former Dino de Laurentiis estate in Beverly Hills, for Marianne and Kenny Rogers. *See page 170.*

Closeburn Stud

For Ned Marshall and Harry Schule, a key word is collaboration. After being in partnership for six years, Mr. Schule says, "We work as sounding boards for one another." Their design for the main residence of a horse farm in Dutchess County, New York reflects a third viewpoint as well, that of the owner, Mrs. C. Cannon Cogswell—who has almost as much enthusiasm for choosing colors and antiques for her three homes as she does for horse breeding. As she says, "If something isn't happening, I make it happen. That's the sort of person I am." *See page 176.* □



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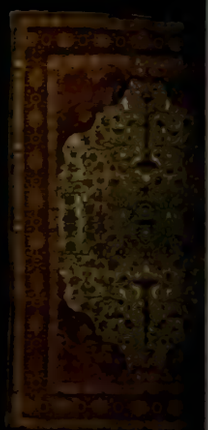
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Antique Sarouk



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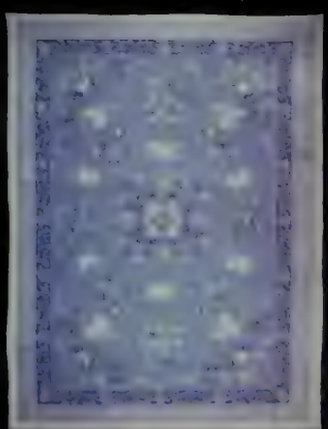
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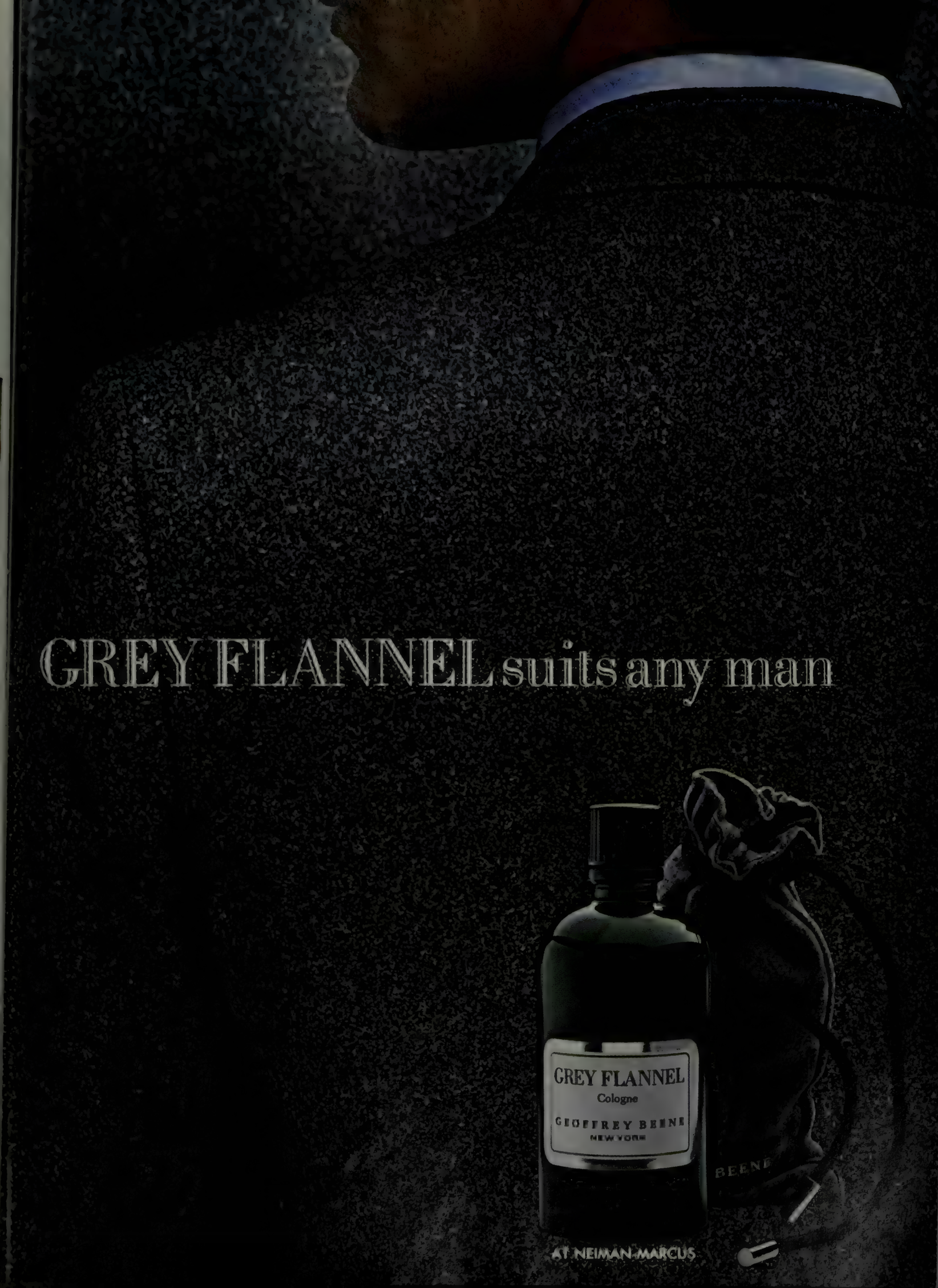


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Stanley Barrows on Disciplined Design



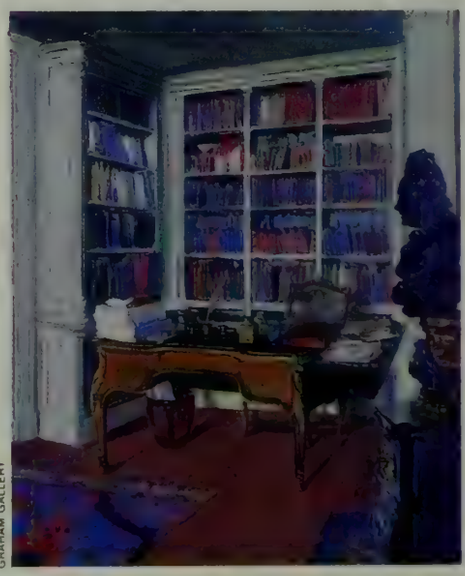
FELICIANO

ABOVE: Fascinated with "the discipline of 18th-century style," Stanley Barrows reflects on prominent advocates of that era. BELOW: In a 1905 painting of an 18th-century library, artist Walter Gay exemplifies Mr. Barrows's enthusiasm for elegantly controlled environments.



GRAHAM GALLERY

Fostering an interest in 18th-century design, Walter Gay lavished his talent on interiors of that period. In a plush portrait, Georgian paneling imparts a desired "sense of measure."



GRAHAM GALLERY



An ardent connoisseur, writer Edith Wharton turned to the 18th century for "an aesthetically simple way of life." Depicting her tastes is Gay's rendering of her residence, *Pavillon Colombe*.

THE EIGHTEENTH CENTURY had a design message to give the twentieth century that I consider very important. Rational thinking was the premise of eighteenth-century style. The buildings, gardens, even the rooms, were designed with careful attention to proportion, symmetry and flexibility. A library, for example, would be arranged according to a precise floor plan that mapped out the central axis of the room, showing the furniture and objects carefully balanced on either side. Shapes would often be repeated: If oval-back chairs were selected for a room, a set would be arranged to create what the French would call "a sense of measure"—a rhythmic repetition of line and silhouette. Most designs would be quite flexible, too, so that a room could serve a number of purposes.

Colors were never bland or washed out. Instead, eighteenth-century rooms exhibited very clear, fresh, highly organized schemes. Often one overall pattern was chosen: When the walls of a room were covered with a particular fabric, the curtains and many pieces of the furniture would be of that same fabric. Even though eighteenth-century houses and furniture were quite elaborate, their basic principles were simple.

Simplicity, order and flexibility endure throughout the centuries. Today, some of the most successful rooms are designed by people who have been taught the discipline of eighteenth-century style; this period trains the eye better than any other.

Thomas Britt and Angelo Donghia are two designers who have had this strict classical training, and both are able to interpret these principles in a very contemporary way. The drawing room in Tom Britt's house, with its twenty-two-foot ceiling, Louis XVI Beaux-Arts paneling, and liberal use of mirrors, is designed with a definite sense of control and order. His choice of colors—blue satin upholstery and aubergine walls, and the placement of furniture—some Oriental antiques next to some contemporary tables of his own design, demonstrate how this concept applies to today's world.

Mr. Donghia, in contrast to Mr. Britt, has created a totally different look and has been able to use his disciplined training as an anchor for his designs. While at first his rooms appear sleek and modern, they are

continued on page 38



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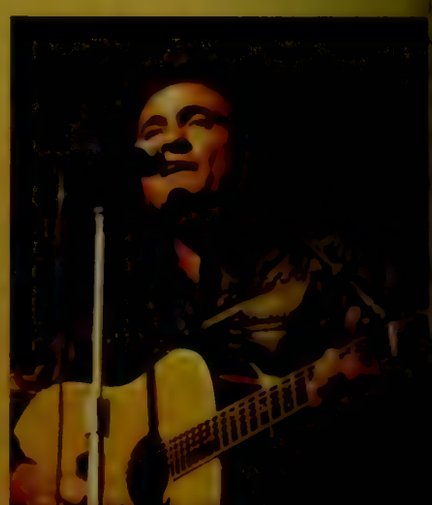
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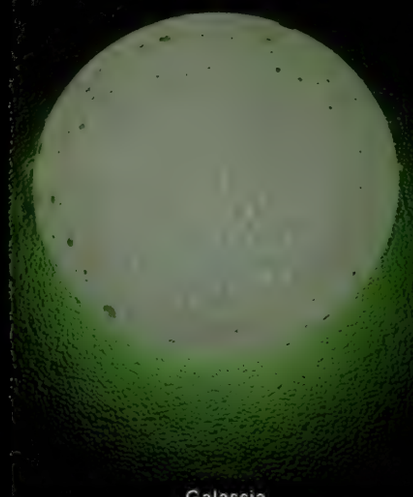
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Stanley Barrows on Disciplined Design

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actually based on the eighteenth-century belief in sensible proportions and careful symmetry.

For decades now, architects and designers have looked to the eighteenth century for inspiration. From the 1890s through the 1920s, both in France and in America, there was a limited but important revival of eighteenth-century design. In an effort to break away from the cluttered look and disorganized backgrounds of late-Victorian rooms, many people began to seek a more ordered and aesthetically beautiful way of life.

Writer Edith Wharton, architect Ogden Codman and artist Walter Gay were prominent figures involved with this reformed eighteenth-century style. In 1897, Edith Wharton and Ogden Codman collaborated on *The Decoration of Houses*, a book that sought to explain the harmony of architecture and decoration, the correct choice of furniture in relation to its surroundings, and the importance of proportion and of scale.

Walter Gay's paintings of interiors also helped spread the news of this revival. Every time he finished a sketch or a painting, he had actually completed therein an analytical composition. Because of his sensitive approach to color and texture, his paintings constitute some of the finest recorded studies of eighteenth-century rooms. Mr. Gay was able to inject the personality of the owner into every room he painted. His attention to minute details of the architecture and the furnishings made it seem as though the person who lived there had just left the room.

This quality is somewhat similar to the view of many designers today, who say that when they complete a room or a house it is a reflection not of their own personal taste, but rather, of the taste of their clients. I have always found this issue rather questionable. Someone choosing a designer is making a decision about the look and cachet of that designer's work. Of course, it is always important that a home reflect the style of living and the taste of its owners, but that doesn't mean the designer should step aside and effect an anonymous style. If a designer is good, he can no more eliminate his personality from his work than from his handwriting. And I think the same is true of the way people put furniture together; the kind of atmosphere they create is an inherent part of their taste and training. If a design

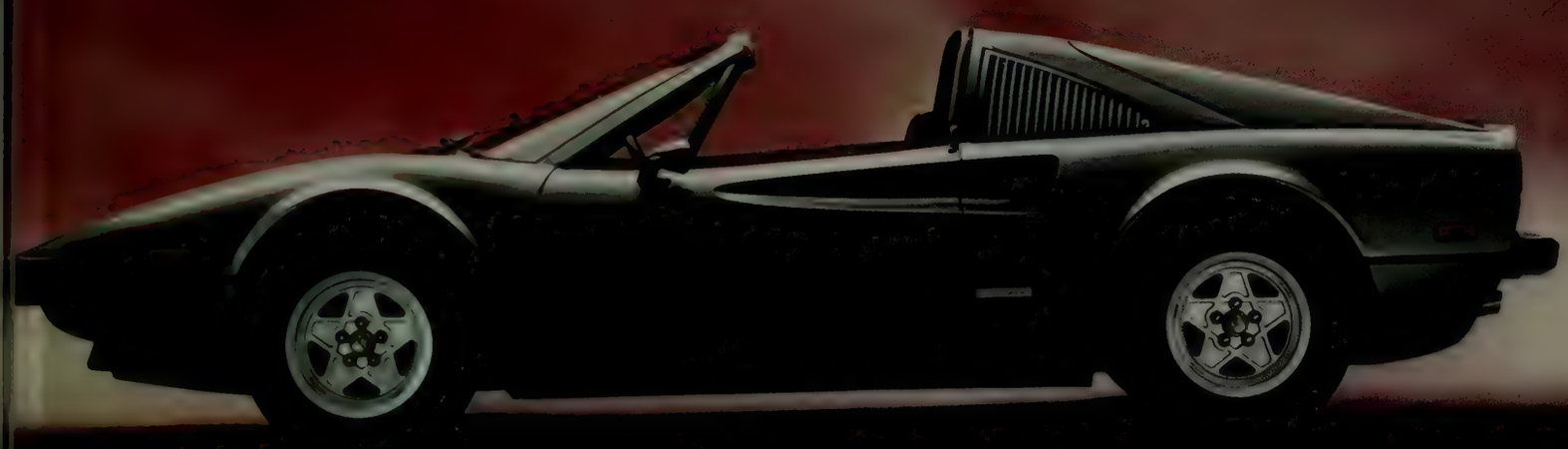


FELICIANO

Illustrating Mr. Barrows's concern for "a rhythmic repetition of line and silhouette," a table arrangement in his Manhattan apartment discloses a symphonic balance of rectilinear forms.

continued on page 42

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Stanley Barrows on Disciplined Design

continued from page 38

is successful, it will always exhibit an original and lasting style.

Rooms designed by Sarah Hunter Kelly are perhaps an ideal example of this kind of lasting style. Because of her very long experience, Mrs. Kelly represents a mainstream that runs through a good many decades, yet she still has a very contemporary and effective way of creating a room.



FELICIANO

In Mr. Barrows's home, chinoiserie objects, displayed with exacting symmetry, convey his affinity for "highly organized schemes."

She began collecting eighteenth-century furniture and objects in the early 1900s, when she lived in the *Château Méréville*, outside of Paris. Her friendships with many modern painters, such as Magritte, Matisse and Bonnard, also influenced her designs; her rooms reflect the spirited color and vibrant quality of the twentieth-century school of Paris.

It is this kind of variety that was such an important part of eighteenth-century style. A Louis XV chair, for example, may have a cartouche back and cabriole legs, but within that category there are hundreds of variations. Quite apart from the skilled craftsmanship that went into making these pieces, there is a

continued on page 44



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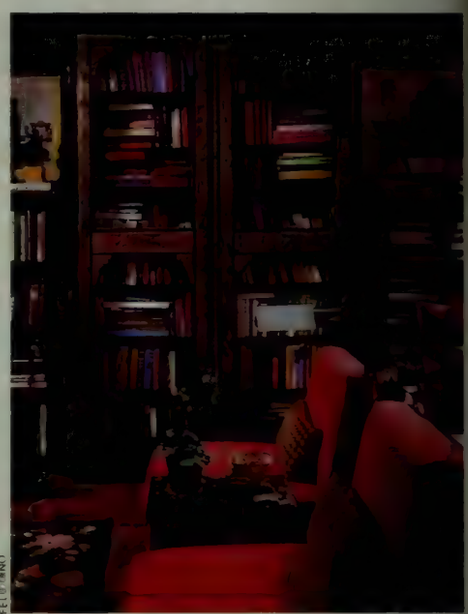
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Stanley Barrows on Disciplined Design

continued from page 42

warmth and tactile quality about fine old woods and beautiful lacquer finishes that is missing in so many objects made today. Though there are still a limited number of craftsmen, most contemporary furniture is stamped out by machines and offers no possibility of variation. These objects are like fashionable clothes—they're stylish only for the moment.



The eclectic but ordered assemblage in Mr. Barrows's living room typifies his love of "the tremendous variety" in 18th-century design.

When you consider how many different styles have come and gone throughout the centuries, it appears that the principles of eighteenth-century design—simplicity, quality, scale and order—are as important today as they were decades ago. Eighteenth-century rooms reflect a feeling of elegance and a joy of living people still yearn for. After all, it is the home that combines superior craftsmanship with practical yet imaginative design that is not only beautiful, but absolutely timeless. □

Stanley Barrows taught at the Parsons School of Design for twenty-two years and is now chairman of the Interior Design Department at the Fashion Institute of Technology, in New York. Here he discusses with writer Carol Vogel his interest in the principles of 18th-century design. Part Two of a two-part series.

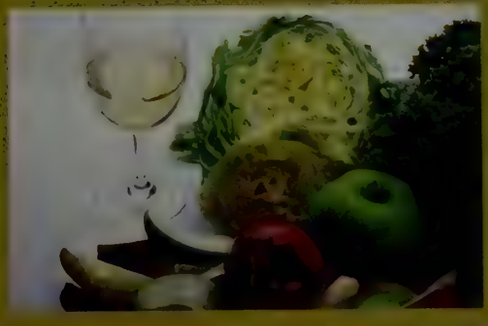
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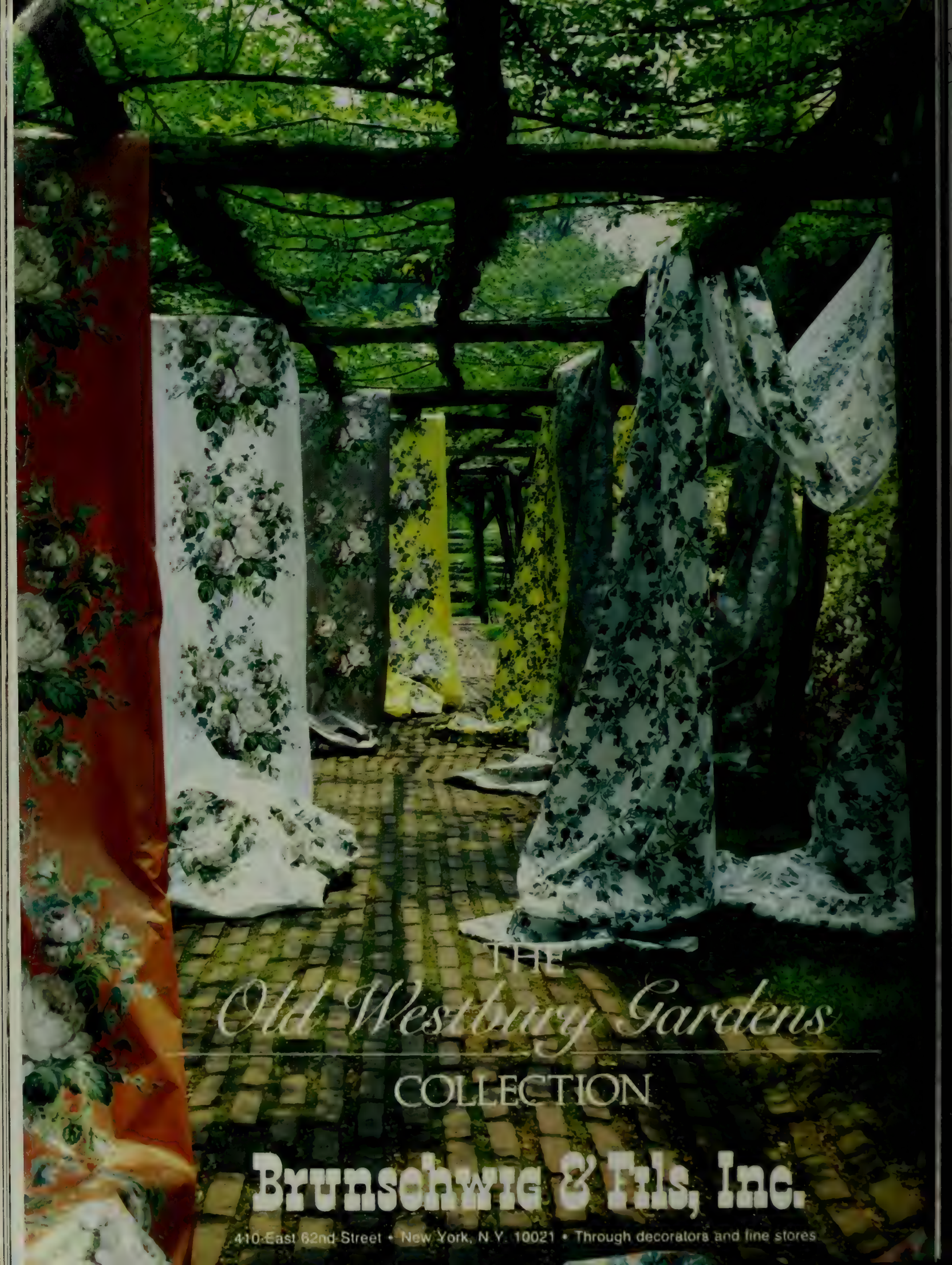


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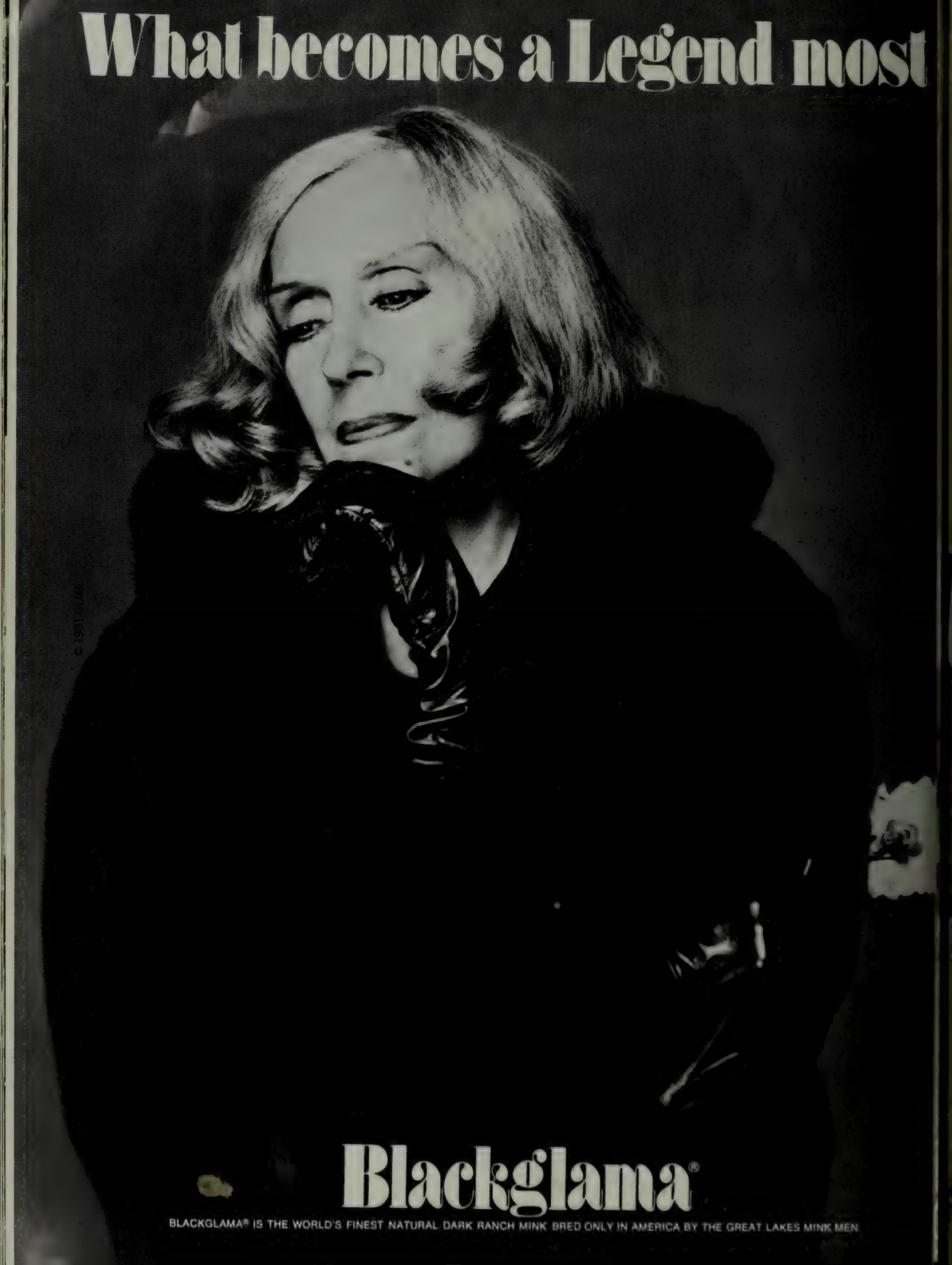
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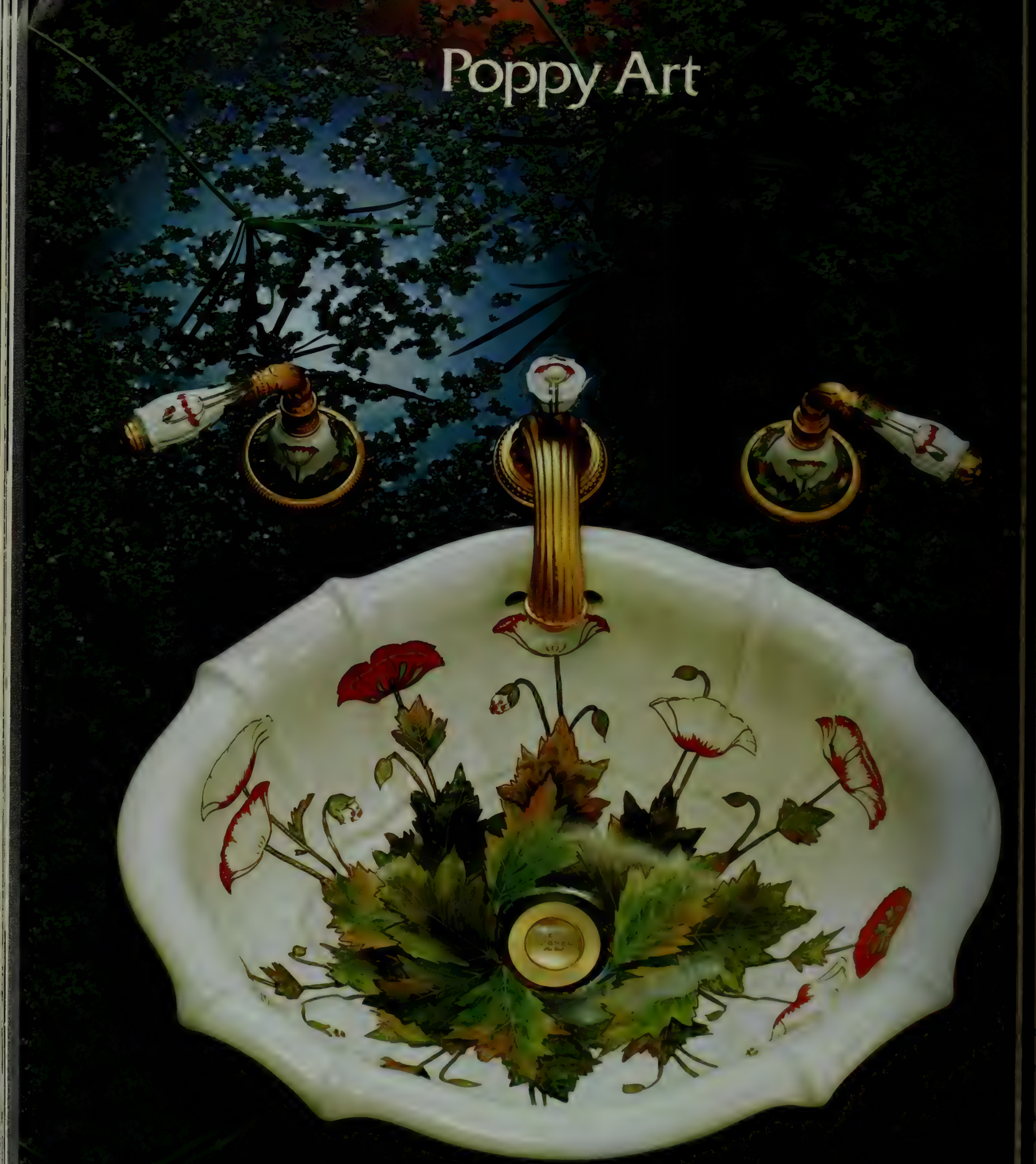
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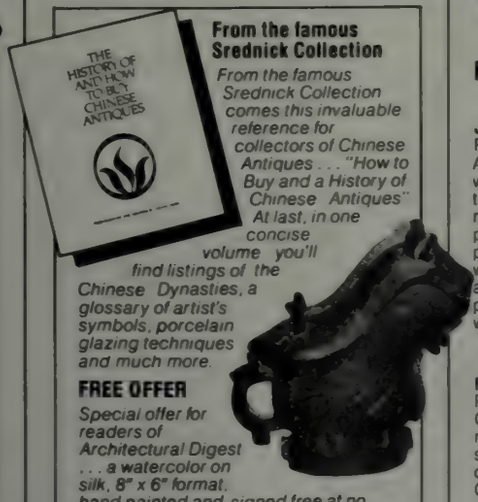
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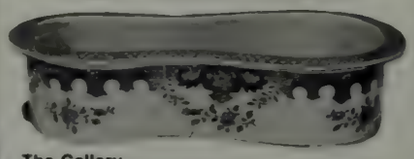
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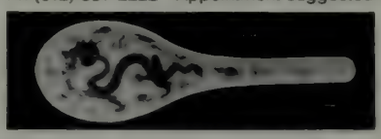
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WORKS OF ART are easy to glance at, but if they are of any stature, they are hard to look at. They may be grouchy or seductive or flirtatious or icily calm; secretive or defiantly mysterious; but whatever they are, they expect, or at least hope, to be met halfway. They also expect that most people will only glance, and not look, because most people do not know how to look, even if they might be willing to. I am under the optimistic impression that today more people are meeting art halfway than ever before in America. This is not just because art, new and old and middle-aged, has become fashionable, but because there are many more trained pairs of eyes than there were, say, only forty or fifty years ago.



JANE RADY

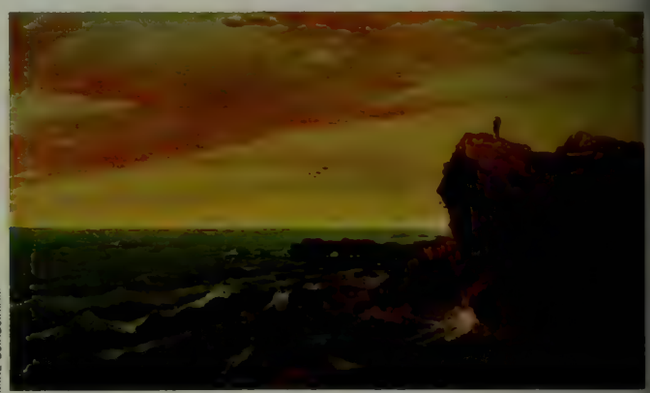
Viewing the college art gallery as a source of "surprised and sustained delight," Russell Lynes concentrates on a few of his favorites.

I would like to suggest that one vision-sharpener whose importance is often underestimated in this time of blockbuster exhibitions and massive museum building programs is the college art gallery. It is a seedbed of visual sophistication and pleasure.

It is not surprising that college art museums as a group have a longer history than civic art museums. The Yale University and Vassar College galleries, for example, predate the Metropolitan Museum in New York, and the Boston Museum of Fine



MIKE OJIRDJIRIAM

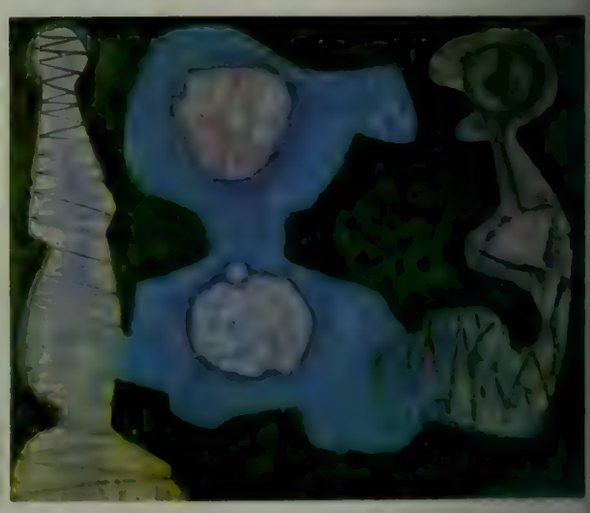


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Works at the Vassar gallery include John Frederick Kensett's *Berkeley Rock, Newport* (above) whose realistic scope contrasts with the abstractions of William Baziotes's oil, *Night Mirror* (below).

"Anything but provincial," the Vassar College Art Gallery (above) possesses pieces worthy of the finest metropolitan collections. Forgoing the usual pomp, its interiors (below) create an atmosphere conducive to intimate and rewarding study.





continued on page 54

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Art in Academe
continued from page 50

Arts—the two oldest civic collections in America of paintings and sculpture, prints and drawings, and the decorative arts. The college museums were founded before cities decided that culture was not only morally uplifting (a point strongly emphasized a century ago) and "good for you," but also good for business. American politicians and businessmen were slow to realize that all of the mercantile centers of Europe were also hotbeds of cultural activity, and that there must be some practical reason why this was so. They recognized that an art collection could contribute to a man's social status and his standing in the financial community, as men like the formidable banker J. P. Morgan and the great merchant A. T. Stewart were at some pains to demonstrate.

But traditionally, it was women, especially in America, who were meant to concern themselves with whatever had to do with taste and culture. A man's business was to deal with the practicalities outside the home and to make enough money so that his wife and daughters could enjoy "the finer things." Art, along with household decoration—of which it was generally thought to be a part—was one of those "things." Women, it was assumed, had more refined sensibilities. It is not surprising, therefore, that the study of art became part of the curriculum at women's colleges—the first of which were founded soon after the middle of the nineteenth century—long before it did at colleges for men.

There are more than a hundred college and university art museums, and each year seems to bring another one or two. Some of them are genuine museums; others are merely galleries for passing shows. The ones I happen to know best, because they are within a radius of about an hour and a half from where I go to put my feet up, are the Yale and Vassar and Smith galleries—very different in character, but each distinctive for quality and variety in its own way.

The Yale University Art Gallery, in New Haven, is the oldest and, by all odds, the richest of them—sixty years older than the equally distinguished (albeit for different reasons) Fogg Art Museum, at Harvard. The Vassar College Art Gallery, in Poughkeepsie, dates from 1864 and from a document of intent remarkable for its flowery language and high moral tone. (To wit: "Art is petrified poetry, or concrete rhetoric. Mere ornamentation is to art what words are to thought; and if the conception is not vital, no ornamentation, however beautiful, can give it worth. It is only a wreath of transient flowers around the pale brow of a corpse." Et cetera, et cetera!) Matthew Vassar, who made his fortune in the odd combination of whaling and brewing, was determined to have a museum for his "female college." Its nucleus was a group of Hudson River School landscapes, now of great value.

The Smith College Museum of Art, in Northampton, like Vassar's and Yale's, started with a collection of American paintings. (Its first purchase was a picture by Thomas Eakins.) Yale's first acquisitions were by "patriot artist" Colonel John Trumbull, who foisted his pictures on the college in 1832 in exchange for an annuity of $1,000 a year for his lifetime. To Yale's dismay at the time he lived into his late seventies. Yale certainly is not sorry now.

Each of these collections—Yale Vassar and Smith—is anything but provincial. Each has range and quality and style. Each of them contains "masterpieces," works of the highest caliber, which any museum, however grand, would be glad to have.

College museums are indeed



HELGA PHOTO STUDIO

At the Smith College Museum of Art, Edwin Romanzo Elmer's disquieting primitive, *Mourning Picture*, 1889, reflects the museum's original interest in American paintings.



DAVID STANSBURY

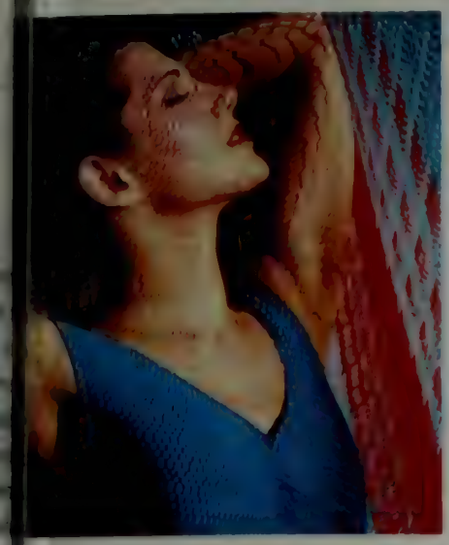
European pieces denote the museum's wide-ranging selection. In the Sculpture Court, Rodin's *Walking Man*, cast 1965, augments the discriminating range that Mr. Lynes admires.



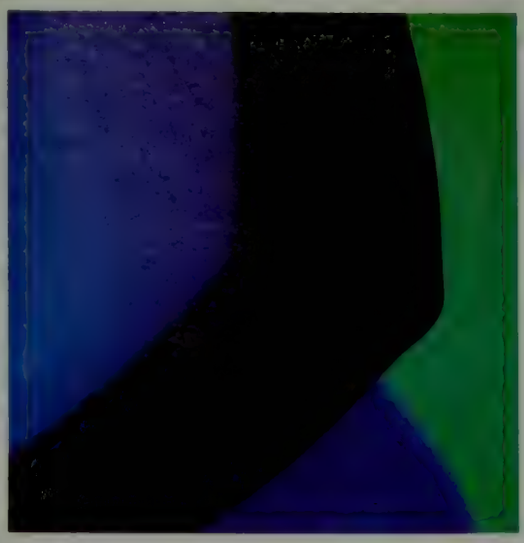
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A recent gift to the Smith College museum Paul Klee's expressively innocent *Goat*, 1925 participates in the continued expansion o the gallery's noteworthy artistic environment

continued on page 5



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Art in Academe

continued from page 54

eye-openers and vision-sharpeners, and their collections are thought of as adjuncts to the teaching of art history. But works of art are not adjuncts, they are not visual aids to art history; art history is the adjunct. The origin and context of a work of art do not make it any better or any less good, though they may explain much about it—how and why it came into being, and the nature of its style



JOSEPH SZASZFAI

One of the oldest academic art collections in America, the Yale University Art Gallery is described by Mr. Lynes as one of the richest.

and subject matter. If works of art depended on context, museums would have no reason to exist. All art in museums is out of context, whether a stone Buddha, an altar piece, a lady's portrait or a landscape. College museums are no exception.

If you will observe students in a college museum, however, you will see a very different kind of intensity than you are likely to see in visitors to other museums. Students are skeptics. They put art on its mettle by challenge. The college museum is primarily a place for personal discovery, not for acceptance of what tradition and authority say is good. It is a place where the near- or non-masterpiece speaks with authority to eyes willing to look for quality and find it. It is a place to discover what quality is. Anyone staring at an "accepted masterpiece" is at a disadvantage;

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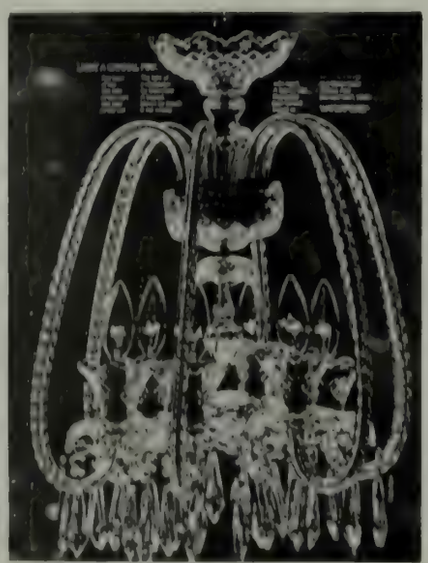
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RUSSELL LYNES OBSERVES

Art in Academe

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Offering its students an instructive selection of subjects, the Yale University Art Gallery features (top) René Magritte's surrealistic drama, *Pandora's Box*, 1951, and (above) Vincent van Gogh's eerie canvas, *The Night Café*, 1888.

he is supposed to like it. In a college museum he is supposed only to look at it—but to look at it hard.

Yale and Vassar and Smith all have masterpieces in their collections, to be sure. They also have the kinds of art that one generation thinks of as wonderful and another discards, as well as "minor" works of great integrity, capable of giving great pleasure. Perhaps they are "teaching museums," but what museum isn't? And for anyone who finds excitement in discovery, the college museums—so often overshadowed by the vast, confusing metropolitan marble palaces of art—can be sources of surprised and sustained delight.

Russell Lynes is a former managing editor of *Harper's* and author of *Art-Makers of Nineteenth Century America*, *Good Old Modern*, and the recently reissued *The Tastemakers*. His book about the Cooper-Hewitt Museum, *More than Meets the Eye*, has just been published.



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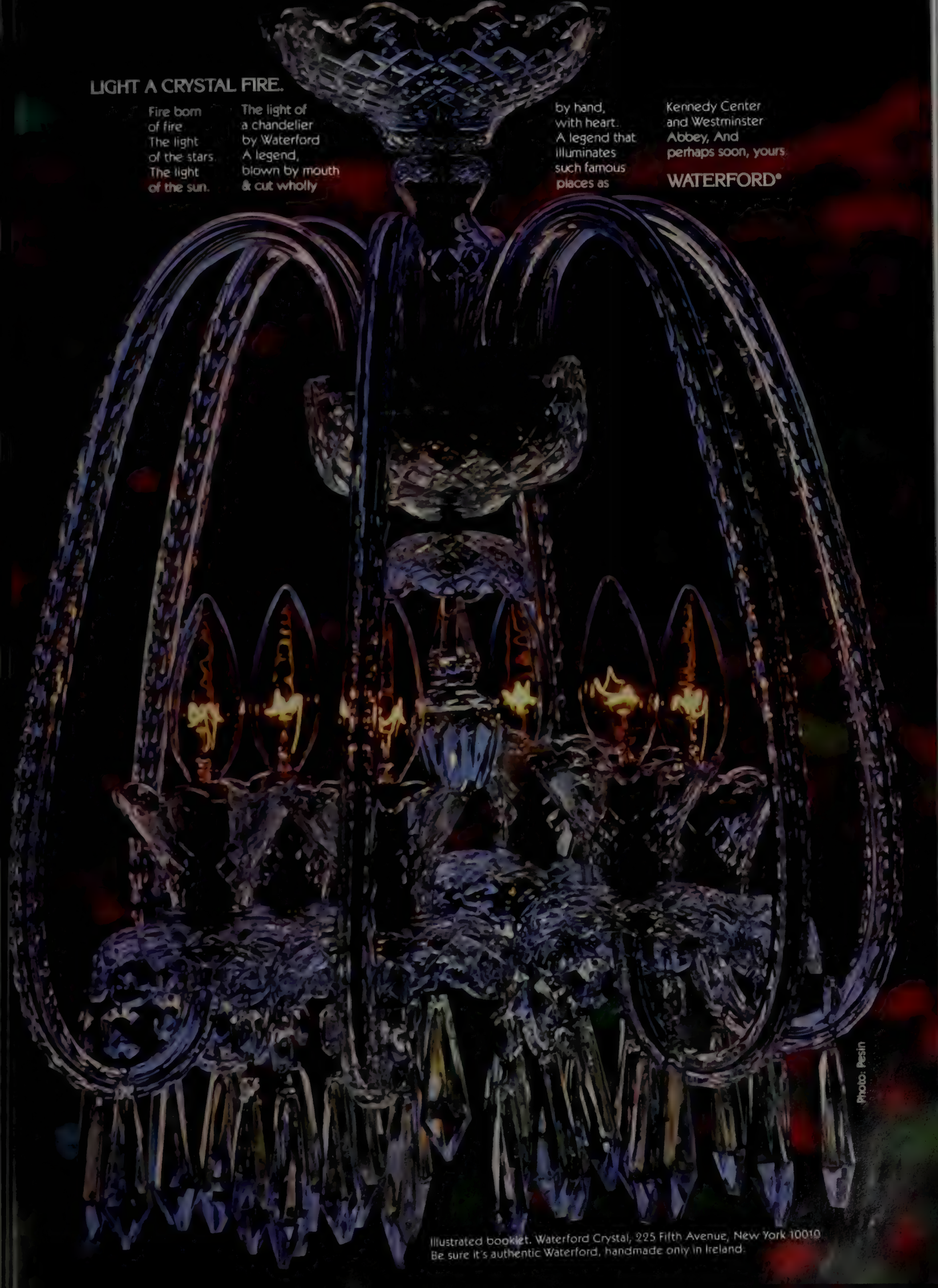


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A Conversation with Joe Goode

JOE GOODE burst into the consciousness of the art world with his famous "milk bottle" paintings of 1962. An actual milk bottle was placed in front of a monochromatic canvas on which a drawn outline of the bottle was tied to the object itself by a perspective line. These art works immediately established Goode's reputation as a formidable American artist. "Most critics consider me part of the Pop art movement, but I am more interested in Magritte and the Surrealists," he says. "However, I don't distort things that way. Instead, I concentrate on a single ordinary object, like a milk bottle or a saltbox house, to bring the spectator into the picture.

"Jasper Johns is the greatest living American painter, I feel," Goode adds. "He uses the common object in a different way from me. He distorts it, to prove that he can make an abstract painting out of something that is immediately familiar and tangible to our reality. I am an abstract painter who uses the common object—either real, painted, or referential—to put you in the painting." This dialect runs through each phase of Joe Goode's work. The major idea has been the same for over twenty years: "To project a way of looking through a painting, both psychologically and physiologically."

"I learned to draw from my father," the artist recalls. "He took me out and had me draw the same tree trunk from week to week. I drew it in winter, spring, summer and fall. Each week it had a different sense and its setting was altered. I realized the temporal aspect of things, how an object changes with time. He taught me that drawing is 90 percent looking and 10 percent doing."

Goode's studio is in downtown Los Angeles. Across the railroad tracks,



MARY E. NICHOLS

Pausing in front of a somber oil from his scratched "black" series, artist Joe Goode discusses the current expressive dynamics of his abstract art. "I destroy in order to create," the artist says, alluding to the sharp and unexpected slash invading the canvas, at his left.





ABOVE: A seminal work, Goode's *Blue Milk Bottle*, 1962, attracts the viewer through the use of "a familiar, but slightly abstracted object." RIGHT: Later paintings, stored in the artist's Los Angeles studio, reflect an increasing emphasis on gesture. From the "torn cloud" series (right), 1975–6, tears alter the surface "to unveil underlying layers of color." A similar effect enhances *Grey Illusion Diptych* (left), from the "black and grey" series, 1978.

continued on page 68



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A Conversation with Joe Goode
continued from page 64

a two-story mile-long warehouse seems to extend indefinitely. Beyond this monolith are smaller buildings, which contain storerooms for cargo shipments being transported east. They also house the studios of some of southern California's more important artists. "I've worked in this building for nearly ten years. The wide open area, with its wooden floor and skylighted ceiling, suits my manner and my work process."

The studio is a series of interconnected rooms, varying in size and type of light. Some are completely dark; these contain print files. Others, which are lighted from above by industrial skylights or oversize windows, are excellent work areas. At present, Goode drives 3½ hours in to Los Angeles. "My wife and I live east of Bakersfield, in the foothills of the Sierras. I'm building a studio for myself there, and eventually I'll join my home with my work place.

"I moved to Los Angeles in 1959," he reminisces. "I had been living in Oklahoma City, where I grew up with Ed Ruscha. Ed had moved to Los Angeles to attend Chouinard Art Institute. He was studying advertising design, so I decided to come out and go to school with him. Ed and I have worked very closely over the years, and we have exhibited our work together. In the sixties we hitchhiked to New York to check out the art scene; we met Andy Warhol there.



MARY E. NICHOLS

At the Cirrus lithography workshop in Los Angeles, Goode peruses buckshot motifs on a finished work. "I like the idea of printing," he says. "It is mechanically creative, which contrasts with the destructive act of shooting."

"Los Angeles has had its effect on me, of course," he adds. "The colors I use here are more subdued, let's say, than they would be if I were painting up north. When I lived in London, in 1967, I played with things common to that place, like teacups and spoons, and the colors I used were the subdued gray and blue tones of the London sky. In Los Angeles, the harsh light and filtered air inspired a series of 'black' paintings."

Even though Goode's work has changed dramatically, both in its palette and its technique, the theme of a 'lonely' object floating in an ambiguous space, and the participation of the viewer in that world, has been serialized in each phase of his career. His "milk bottle" and "saltbox" paintings, in which familiar objects are placed in a celestial space, were followed by his "staircase" sculptures. "Most people identify these pieces as going up and down; I see them as going in and out. The space around them is without boundaries, a void within which the stair appears and disappears." The space of the room, like that of the canvas in his



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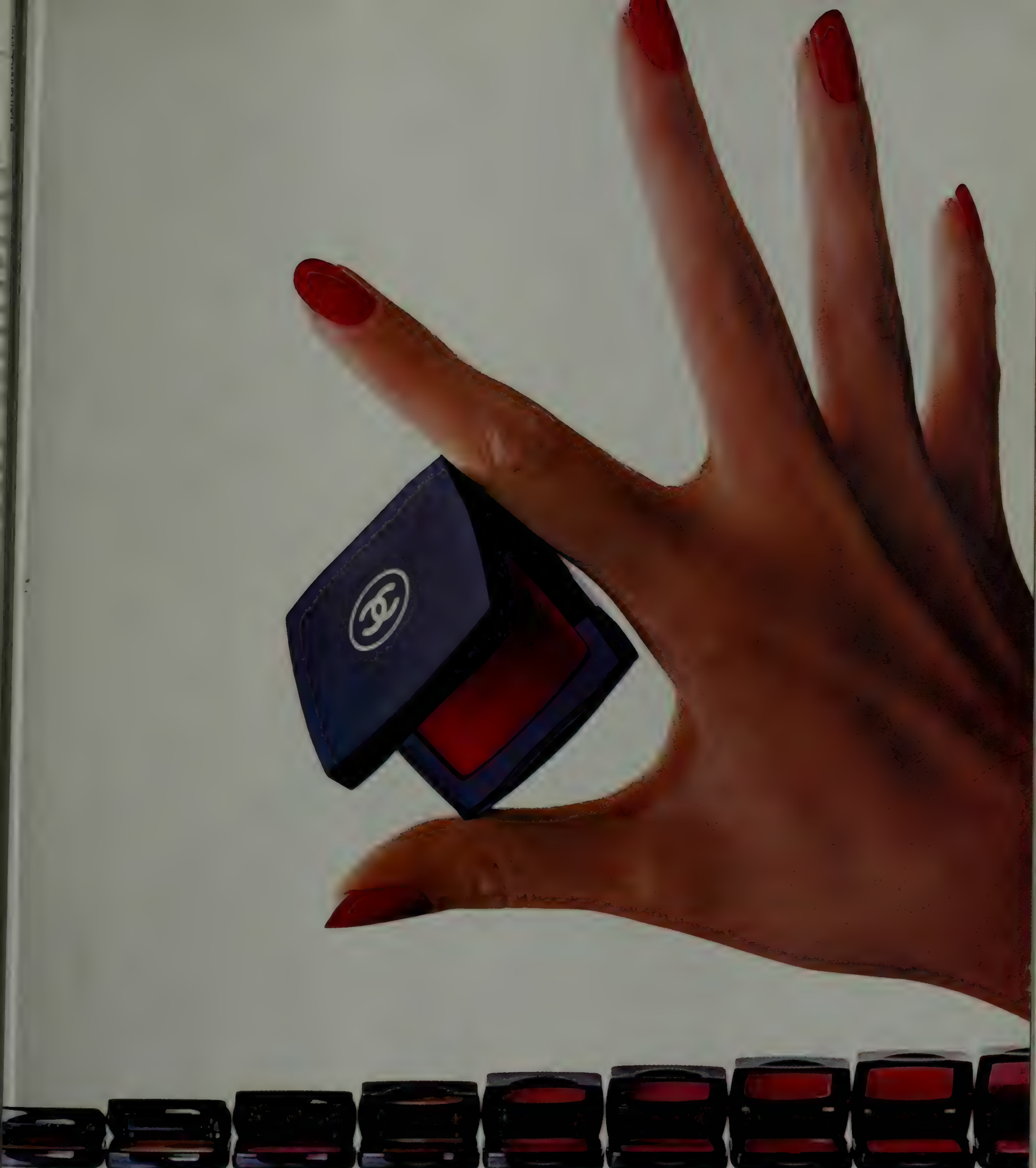
Atmospheric wisps jar with the lightninglike severity of an illusory tear in Joe Goode's striking *Blue on Blue* oil, from his "painted torn cloud" series, 1974.



MARY E. NICHOLS

At Cirrus, Goode contemplates final adjustments on a stone being processed for his innovative "shotgun" lithographs.

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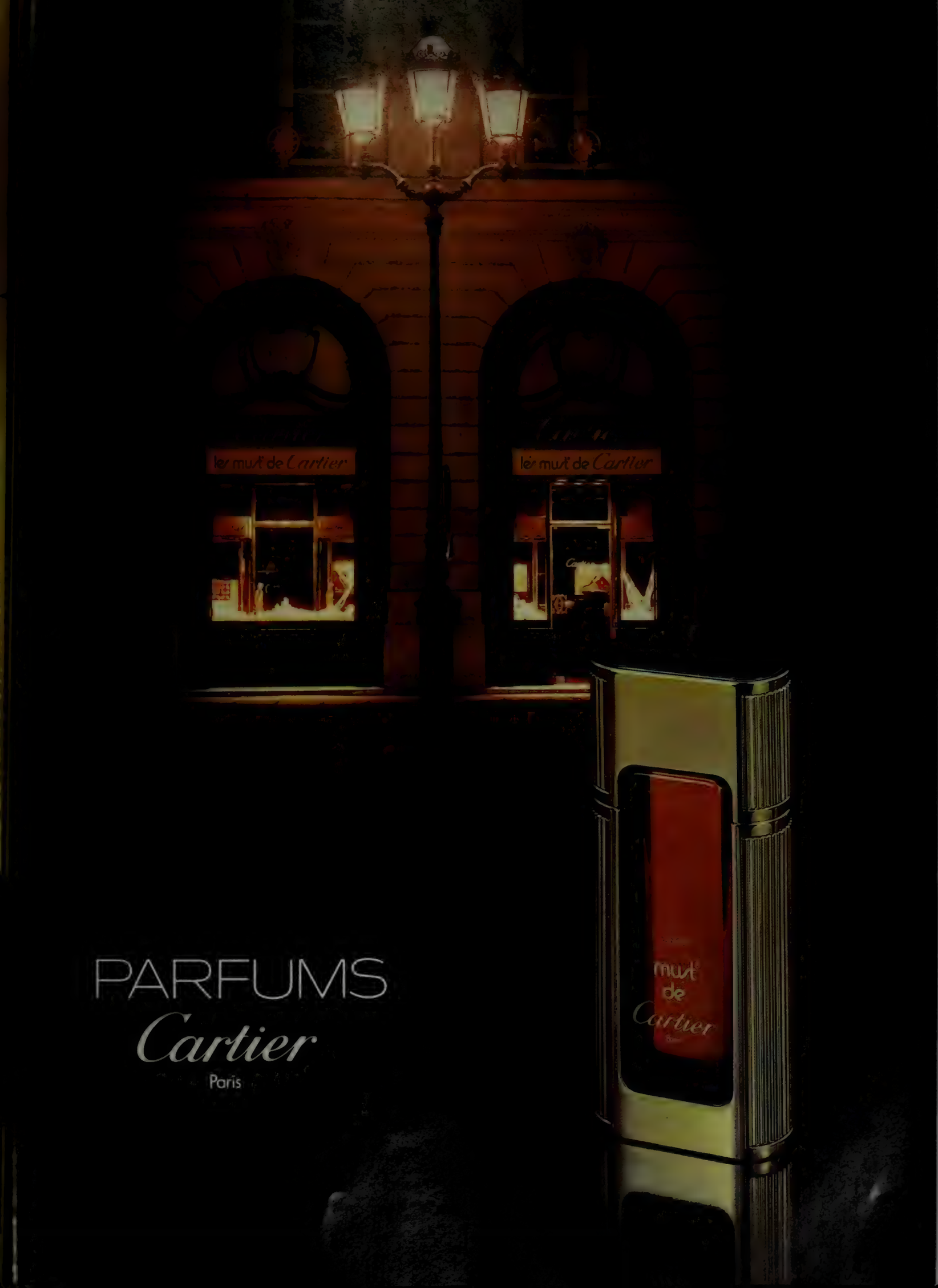
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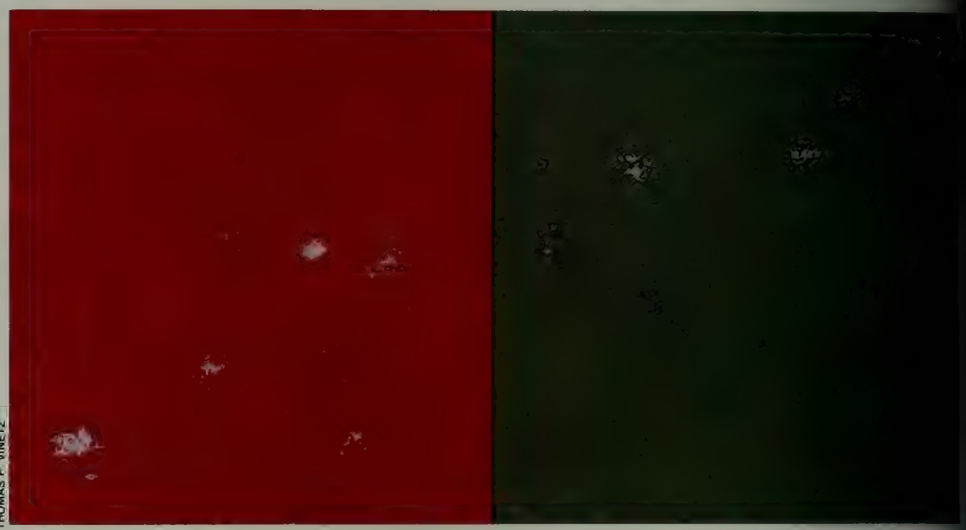
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A Conversation with Joe Goode

continued from page 68



THOMAS P. VINETZ

In a painting from Goode's "environmental impact" series, 1980, buckshot punctuates the complementary colors of a diptych, exemplifying the artist's interest in dramatically crafted harmonies.

work, is illusionary and infinite.

"After my 'staircase' constructions, I did a series of 'window' paintings," the artist says. In these the window appears to be open, even though the surface it penetrates is sky; again the effect is ambiguous. "I wanted to bring the outside inside, and the other way around. In my 'sky' paintings, which followed these, I strove for a sense of the infinite by actually placing the viewer in the painting, through a reflection in a plexiglass sheet, yet keeping him outside its tangible realm.

"Next, I painted folded sheets, because they reminded me of the sky, in their subtle modulation of color," he remarks. In these paintings Goode introduced a force that is celebrated in his most current work: Small splattered areas of paint appear, as if to violate the completed work. This theme, which Goode refers to as "an act of destruction in order to create," is also employed in paintings of torn photographs of sky. "I literally tore the pictures up and collaged them, or rendered a sky or an unmade bed as layers of torn pieces of the field or object overlapping one another." These works were covered in plexiglass in order to explore again "the relationship of actual and pictorial space. I made paintings that looked torn and then I literally tore them up. Actually, the torn paintings were two pieces of canvas, one stretched over the other, so that when I ripped away the top layer, a new layer of color was revealed."

Goode's most recent 'shotgun' paintings, which were exhibited last fall at the Charles Cowles Gallery, in New York, and will be shown in January at the ARCO Center for Visual Art, in Los Angeles, do the same thing. As many as five or six layers of color are revealed by the act of shooting buckshot at a canvas. "You don't know what they will look like until you shoot them," he remarks. These paintings are usually diptychs: two canvases of equal size, joined at the side. "In the 'shotgun' paintings, the pattern of bullet holes unifies the two sides. I also use the diptych to reveal the principles of color that interest me. For example, I know that, psychologically, one color reveals the temporal aspect of grass, let's say in the Sierras in autumn, and another represents the same grass in spring. Contrasting these two reveals the changeability of natural phenomena, as well as the inherent relationships."

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ARTIST'S DIALOGUE

A Conversation with Joe Goode

continued from page 72

The shotgun Goode uses replaces the palette knife utilized in the 'black' canvases, wherein lines were scratched into the canvas to reveal the painted layers of color below. "The problem with my 'shotgun' canvases," he explains, "is the white flecks that surround the bullet holes." To counteract this, Goode is having a series of lithographs printed, in an attempt to eliminate these white flecks. "I'm having layers



Sheets in one of Goode's "unmade bed" paintings depict his method of using a common object "to bring the spectator into the picture."

of color lithographed on colored paper, so that when the bullet penetrates the print, the outline of the hole will be inscribed in the underlying colors. I like the idea of using printing to assist me in my work. It is mechanically creative, in contrast to the destructive act of shooting.

"I don't know what course my work will take until I'm involved in it," Joe Goode says. "I know I will continue to explore the theme of psychological and physical involvement, but I am not certain where that will take me. I'm looking forward to completing my new studio in the Sierras, since I know working there will affect what I do. And I'm pleased that so much is going on in the art world today. There are more opportunities for an artist than ever before, more directions to explore." □

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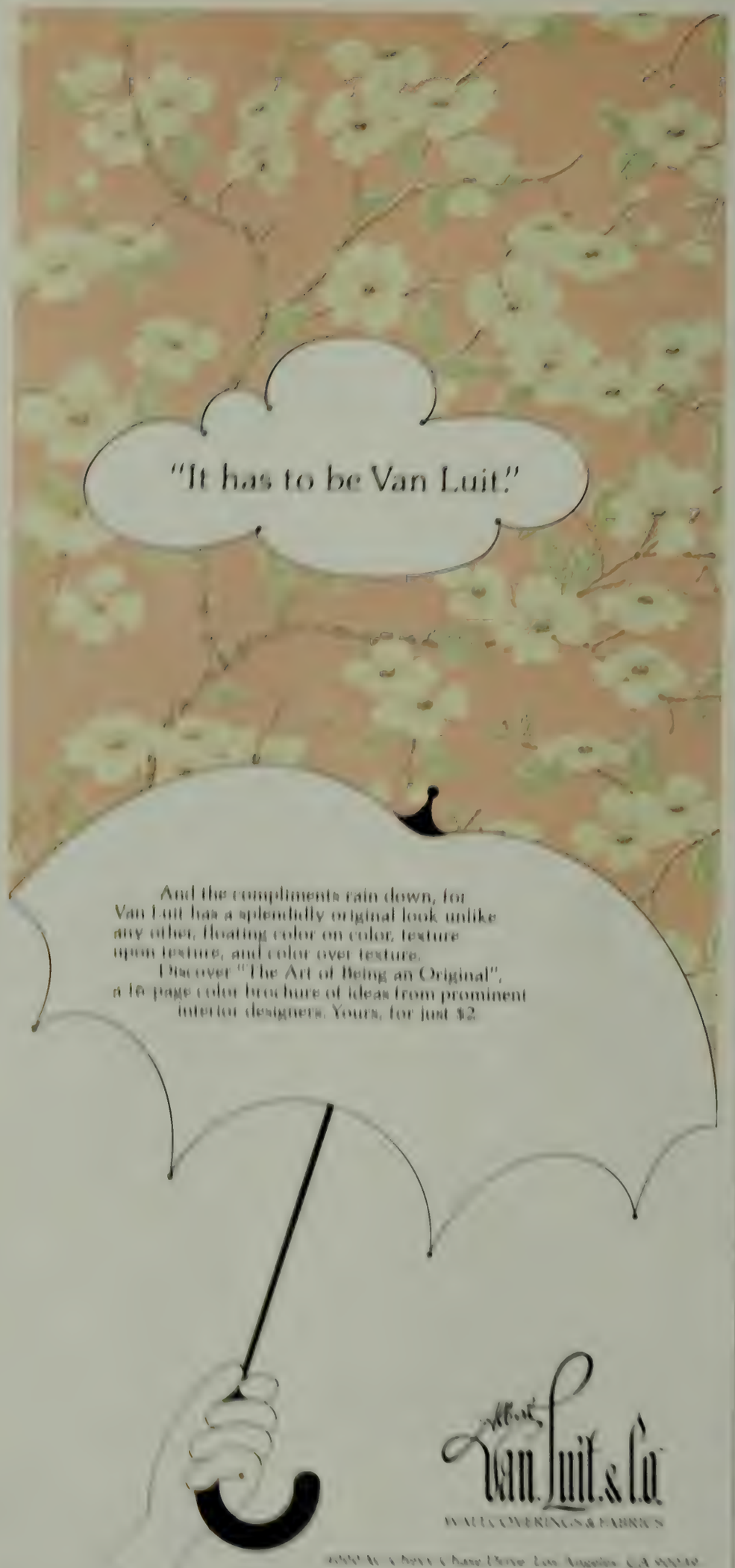
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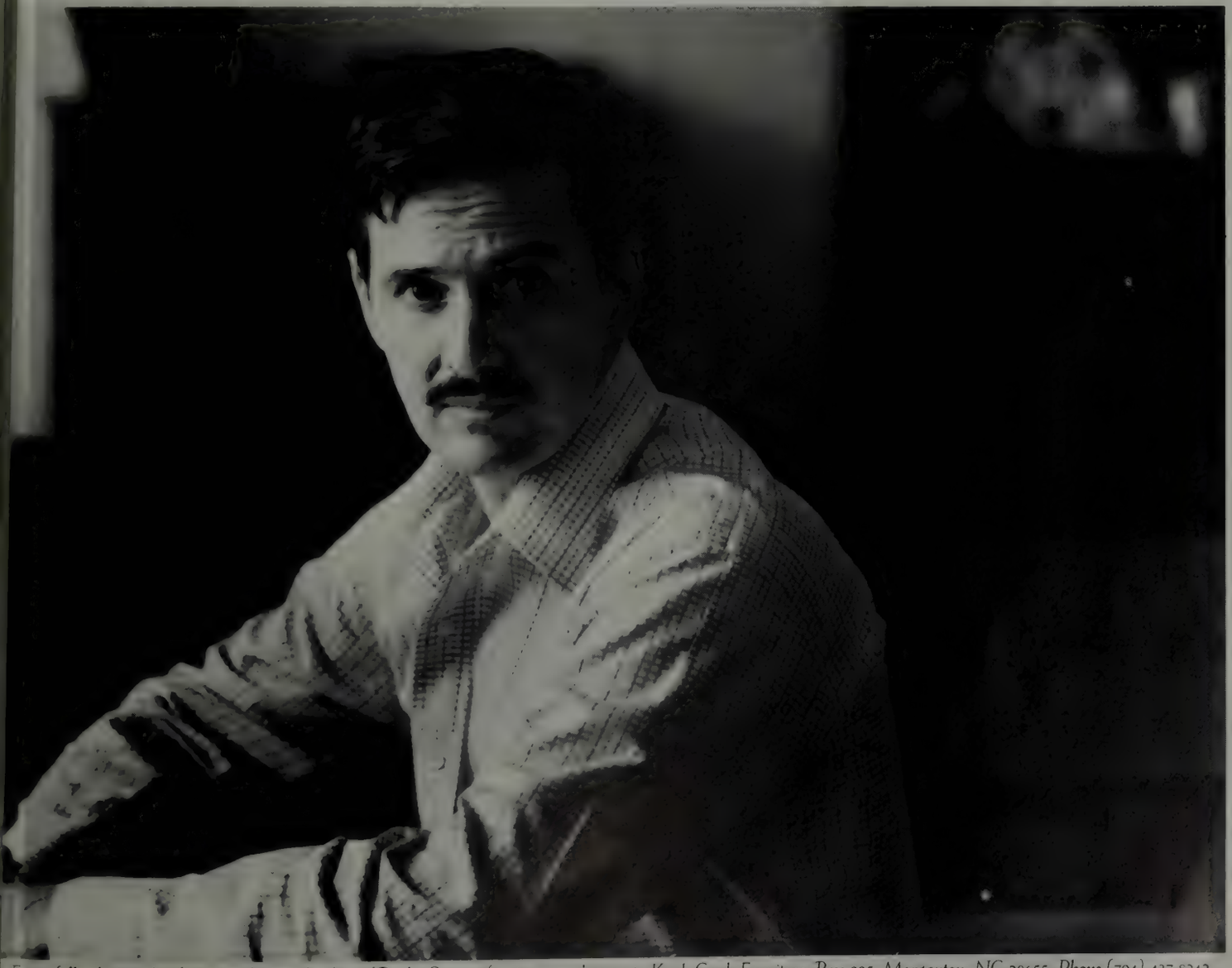
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Focus for the Connoisseur

A detailed description of notable art and antiques selected from the interiors featured in this issue.

THIS SEVENTEENTH-CENTURY Flemish mirror frame, with a pronounced frontal projection, is composed of stepped and shaped wood moldings, each giving an individual decorative effect. Mirrors, being special and rare during that period, were often elaborately designed as prominent features for the severe northern European décor. Here, flat smooth troughs catch the light linearly, while other faceted areas reflect the light in small diamondlike cuts enlivening the curved fronts of the moldings.



See page 86.

THE ENGLISH REGENCY period (1793–1830) was inspired by classical, Oriental, Gothic and novelty modes of design. Known as "architectural furniture," this Regency window seat or bench of narrow width, like the wall console, displays lines and style harmonious with the architecture and décor of the period. It was designed to be placed in a specific area of a room, in this case the shallow window reveal. Taken from classical inspiration, the bench, japanned to imitate Oriental lacquer, displays lyre-shaped ends and sabre legs.



See page 93.

A RENEWED INTEREST in the decorative use of plaster carving to embellish large ceiling and wall areas arose in the mid-eighteenth century, when Italianate designs became popular once again. The borders and repeat patterns were cast from forms molded over strip lead or wires, adjusted to various contours and then applied to the surface. Here, cameo-inspired relief medallions are angled to receive window light.



See page 111.

AS A YOUNG MAN, artist Jules Pascin (1885–1930) earned his living as an illustrator and caricaturist, his drawings appearing in the satirical magazine *Simplicissimus*. The early caricatural works contrast with the paintings of his mature years, in which depictions of seated or reclining women, nude or semiclothed, are usually seen. He developed a delicate personal manner, combining sensitive draftsmanship with pale evocative washes of color that often achieved a glowing luminosity, as evidenced in his *Girl in Chemise*.

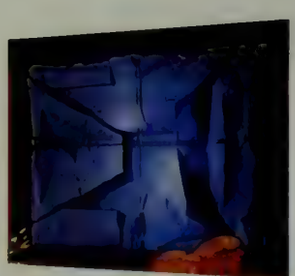


See page 140



See page 146.

DURING the 1940s and 1950s, key American modernist Stuart Davis (1894–1964) undertook a "nostalgic review of his artistic past." He continued to use common and commercial subject matter, but introduced more brilliant colors and simplified composition. This oil, a study for *The Paris Bit*, exemplifies Davis's review of his Paris years. It is based on a 1928 painting of a Paris street scene, *Rue Lippe*, and introduces patterns of words that reflect his formal concerns during the 1950s.



See page 147.

ALTHOUGH HE LIVES in seclusion and holds himself apart from the New Realist movement, Chilean-born artist Claudio Bravo's precise renditions of objects and people accurately place him in the world of superrealism. As in this work, *The Blue Package*, "his exquisitely packed and strung parcels," as Sheldon Williams has noted, "are marvels of observation." Using traditional methods of rendering light and shadow, which create a trompe l'oeil illusion, Bravo's works recall the American painters Harnett and Peto.



See page 147

WILLIAM ZORACH (1887–1966) did some early wood carving, worked in marble and porphyry and had works cast in bronze, but he was particularly attracted to the unquarried glacial boulders of Maine, where he lived and worked for many years. A pioneer in the American revival of direct carving in stone, his work is typified by *Serenity*, shown here. Carved in granite, this sculpture has the compact form, blocky geometrical masses, and sense of hard, dense stone found in much of his sculpture of heads, figures and animals. □



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Background for Antiques in Beverly Hills

INTERIOR DESIGN BY ROSE TARLOW, ASID
PHOTOGRAPHY BY RUSSELL MACMASTERS







HE FRENCH CHATEAU-STYLE building in
everly Hills was not antiques dealer
ose Tarlow's idea of good architec-
ure. However, basically she liked the
partment she chose. Since she di-
ides her life between California and
ondon, she needed something in
everly Hills she could lock up and
eave. So, with customary candor, she
et about making the most of the
partment by stripping away the
laster roses and general gingerbread
f characteristic southern California
rchitecture found in the 1930s.

Design in the apartment is kept to
minimum. "I love antiques, but I
don't think they should be over-
powering in a building that doesn't
have any real architectural interest,"
says Mrs. Tarlow. "Some of the de-
signers I admire and have learned
from—Syrie Maugham, Rose Cum-
ming, Jean-Michel Frank, Billy Bald-
win—all have said, in their own ways,
that interior design is best when it is
in keeping with the architecture. *Suit-
ability* was Elsie de Wolfe's main
word in the area of design."

The dictates of the architecture
were enough to inspire an experi-
ment. For once in her life she was
determined to exercise discipline and
not give in to the temptation to put
too many antiques around. Rooms
are kept to one color; floors, walls,
windows, slipcovers and woodwork
are all in the no-color tones of sand
and wheat fields and willow baskets.
With the exception of the bedroom,
one fabric is used throughout—a
poplin that Mrs. Tarlow describes as
being "like some raincoat material."





PRECEDING PAGES: Each element in the Living Room reinforces Rose Tarlow's unified design for her Beverly Hills apartment. A single light hue introduces a sense of purity, which is enhanced by informal slipcovered furniture. Louis XV fauteuils, upholstered in leather, and a 17th-century Flemish table and mirror act as dark complements. Poplin slipcover fabric and grasscloth wallcovering, here and throughout the residence, are from J. Robert Scott. OPPOSITE: Simple distinctive forms assume added importance within the disciplined Living Room décor. Nineteenth-century Japanese bronze candlesticks and an American Indian basket adorn the 17th-century French stone chimneypiece, along with a primitive stone sculpture. A pillow covered in Gobelin tapestry offers the only chromatic accent. TOP: Restating the dark and light theme in the Living Room are a 19th-century Japanese bronze bird and a Chinese storage jar. A delicately painted herd of water buffalo graces the antique Japanese screen. ABOVE: An 18th-century French country table provides a focus for a comfortable seating area in the L-shaped Living Room. Recessed shelves comprise a setting for eclectic antiques: 18th-century Thai horses, Roman glass, a jug from Crete, and tiny Chinese tomb figures.


THE CHATEAUX OF FRANCE
CHINESE FURNITURE

"These rooms are carefully plotted and planned, decorated and thought out," she says. "Rooms I've had in the past tended to be soft and rambling, with a feeling that they'd been there forever, but that effect would have looked foolish in this apartment." Thus, a number of her favorite antiques have been sent to her London apartment. "I lead a different kind of life there; I don't go out much. The weather is cold; and I have a fire going and people in. In California I'm up very early in the morning, out riding my horses in Malibu, where I also spend weekends. During the week I'm at my shop, and when I get home evenings, I don't want to look at *things*.

"But, you know, I do love objects. I grew up around antiques, and there are times when I'd rather read about antiques than read a novel. I've given lectures on antique furniture, and I think anyone who wants to know about pieces should first know the periods, find out what was going on in different countries during a given era. Once you know the history, the furniture falls into place." Thus, objects play only one part in her design. "I don't get attached to pieces as much as I do to the feeling of a whole room." If suitability is the first requirement for good design, then the often illusive quality of pleasure is the second. "To walk into a room and be happy you're there seems very



OPPOSITE: The Dining Room perpetuates the mood of candid simplicity that pervades the apartment. A cornice of old pine, brought from England, echoes the bleached oak flooring. Within an effective melding of antique and modern appointments are a glass and steel table from Pace, and Mies van der Rohe Brno chairs; carefully integrated antiques include a Chinese table bearing an American weather vane, 19th-century Japanese lacquered candlesticks and, silhouetted against a Japanese screen, a collection of Roman flacons. The reclining stone figure of a woman is by Jacqueline Bez. ABOVE: In the Kitchen, a dark granite counter offers a sleek foil for an expanse of bleached oak. Introducing a rustic flavor, hemp matting underscores a French rope-covered armchair, and a child's ladderback chair laden with an American Indian basket and freesias. Dinnerware, stored in an antique European plate rack, is easily accessible.

"To walk into a room and be happy you're there seems very important to me."



ABOVE: In the Study, the linear emphasis established by wooden blinds and flooring counterpoints diverse rounded appointments: a French Régence-style fauteuil, an 18th-century Peruvian jar atop a Chinese stand, and a chaise longue upholstered in old leather. On the graceful goat-leg table, an antique celadon bowl from Korea holds parley with an antique French wooden bowl. Scaled to the room's small size, the French stone chimneypiece reveals Rose Tarlow's attention to the appropriateness of every detail; a 19th-century Japanese birdcage ornaments the mantel, while a 10th-century Romanesque capital embellishes the hearth. OPPOSITE: In the Master Bedroom, a mist of lacy French voile creates a soft variation on the monochromatic palette. Contributing to the inviting ambience are an Oriental bronze candlestick and a 19th-century French birdcage. Poplin drapery fabric is from J. Robert Scott.

important to me. What else is there, really? I've been in rooms that have that feeling, and I think people will never be tired of living in them. This feeling comes from many things—the time of day, the light, from being truthful in what you design. There is no point in doing something for an effect, or because you're worried about what others may think. The feeling of contentment also comes from a room where everything is crisp and clean, where the furniture is polished and the floors shine. So I feel it is important to maintain things with care and affection and to keep the highest level of quality that you can, in every area possible."

The understanding of quality and design, like much else in this world, comes through experience. "I believe that anything good will fit into any environment. Perhaps that's where interior designers and antiques dealers part company. Many designers will use a piece only if it fits into a room; to an antiques dealer, the object comes first and will be used whether it belongs or not. Often, of course, this leads to clutter. I've tried to eliminate that from this apartment, and it's ten times harder to be very strict with yourself." □

—*Suzanne Stark Morrow*





An Aura of Paris

Pied-à-Terre for Monsieur and Madame Charles de Gaulle

INTERIOR DESIGN BY SERGE ROBIN
PHOTOGRAPHY BY PASCAL HINOUS



BOTH CHARLES DE GAULLE, grandson of the famous general, and his wife are delighted to have recently found an apartment for themselves that they consider "typically Parisian." The Parisian quality, in fact, is impossible to overlook. The apartment is located not far from the Champs Elysées in the heart of a district given over to theaters and great houses of fashion and elegant restaurants. The building, too, is one of those constructed at the turn of the century in an architectural style that will always be symbolic of Paris. Indeed Mme de Gaulle, a native of Argentina, points out that certain sections of Buenos Aires are filled with the same sort of architecture, and appear more like Paris than Paris itself. Thus, in a certain sense, she has always lived in the French capital.

The Parisian character of the de Gaulle apartment is further enhanced by the splendid view it has of the Eiffel Tower in the distance and the *bateaux mouches* gliding along the Seine below. Comprising the reception salons of what was formerly a much larger apartment, the interior needed the attentions of an imaginative, and indeed, "Parisian," designer. The large rooms had to be adapted to the contemporary life of a young couple with two children, yet charm of place had to be maintained. There was little doubt in the minds of Mme de Gaulle and her husband that Serge Robin was the interior designer who could accomplish what they wanted.



Gently modulated color and a harmonious blend of antique and contemporary elements characterize Serge Robin's design for the Paris apartment of M. and Mme Charles de Gaulle. ABOVE LEFT: A restrained palette unifies the Living Room, which is organized around a central seating arrangement. Bearing a French 18th-century bronze-doré clock, the marble fireplace backdrops a Regency bench, and a firescreen adorned with a sword that once belonged to M. de Gaulle's grandfather Gen. Charles de Gaulle. Gracing the low Chinese-style table is an Aztec terra-cotta figure. Injecting Oriental complexity, an 18th-century Persian rug counterpoints the understated treatment with elaborate pattern. In the foreground, an 18th-century gilt-bronze centaur rests on a Régence commode. The floral study is by Jean-Louis Prevost. ABOVE: English mahogany planters flank a Régence table in the Entrance Hall, before a floor-to-ceiling mirrored screen.

Though his work takes him all over the world, M. Robin nonetheless has the reputation of being an exceedingly "French" designer, and in recent projects in Africa and the Middle East he has demonstrated his innovative qualities, as well as his understanding of architecture.

For the de Gaulle apartment he was asked to create simple and understated spaces, without, however, sacrificing any of its antique charm. At the same time, it was up to him to harmonize and unify pieces and objects the owners themselves had assembled. In the interests of such harmony and unification, the first thing Serge Robin did was to eliminate many of the elaborate cornices and moldings of the old apartment, while keeping certain of them intact, and providing a contemporary note that would not clash with these echoes of the past. Also, in rearranging the plan of the apartment, he had no desire to destroy the feeling of great space that adds so much to its appeal. For example, the smoked-glass partition that now divides the former *grand salon* into two areas—a dining room and a living room—illustrates perfectly the thrust of M. Robin's design concept. This partition, entirely contemporary, yet decorated with elaborate antique mirrors and forming the backdrop for both an ancient chest of drawers and one specially designed for the apartment, is



symptomatic of that unification of a number of distinct and varied styles so apparent in his design.

In similar fashion, the wall panel that divides the large room without destroying its harmony is a modern adaptation of the principle of the folding screen. The folding screen, in fact, is a decorative and architectural device that is found throughout the apartment. For example, in the dressing room, transformed from what had been the entrance hall, there is a wooden screen, set up in conjunction with a glass screen—an effect that provides the illusion of depth. In the dining room and the master bedroom there are lacquered coromandel screens, which serve to enliven the rooms and add panache.

In the matter of furniture, the Italian designer Gabriella Crespi, in consultation with Serge Robin, provided an ensemble of contemporary pieces that fits harmoniously into the antique setting. Instead of some of the more elaborate creations for which she is known, Gabriella Crespi held to a geometric purity of form, such as can be found in the hexagonal dressing table. The simple yet elegant lines of her furniture, and the use of lacquer and gold leaf, successfully complement the coromandel screens as well as the antique furniture. Serge Robin was particularly pleased to have the chance



OPPOSITE: An 18th-century Chinese coromandel screen lends a sense of solidity in the Dining Room. Lalique crystal stemware and delicate floral arrangements adorn the glass-top brass-pedestal table, which is surrounded by sinuous Venetian-style chairs. ABOVE: Separating the Dining Room from the living room, a transparent screen of smoked glass sets off an intricate Régence mirror and a sleek contemporary console, exemplifying the design's adroit marriage of styles. "I wished to preserve the *esprit classique* of this apartment, while adapting it to modern life," says the designer. Exquisite carving animates an 18th-century Chinese wood sculpture of a fish.



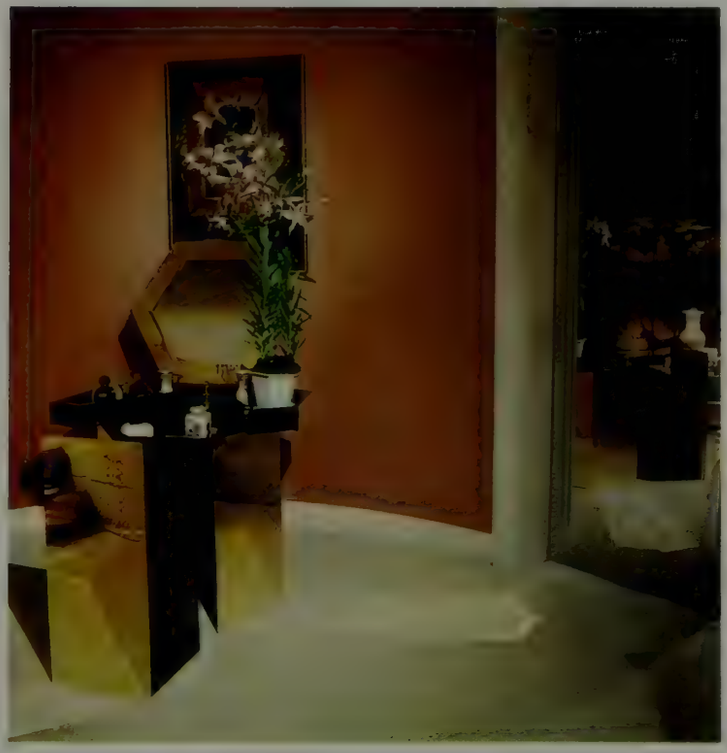


of arranging the Charles de Gaulle apartment, since the project represented a change from others he had recently completed in Africa and the Middle East, where he had to start almost from scratch. Too, in the case of the de Gaulles, he was working with friends, and together they looked through antiques shops and fabric houses, finishing the interiors bit by bit and without haste.

Both M. and Mme de Gaulle enjoy traveling for business as well as for pleasure, and they divide their time between Paris and a house in the south of France, much loved by their children. In addition, at certain times during the year, the family visits the *Château de la Boisserie*, former home of General de Gaulle and now almost a national memorial. Actually, the general's grandson and his wife have come to think of their apartment in Paris as something of a pied-à-terre, a place they do not wish to fill with too many works of art. Naturally there are some important and sentimental objects, gifts made to General Charles de Gaulle by various heads of state.

Basically, however, the Paris apartment is a simple one, and Mme de Gaulle's talents lie in such areas as providing handsome table arrangements to complement the dining room created by Serge Robin, and in maintaining a feeling of Parisian charm, based on harmony and the lack of self-conscious or overly precious effects.□

—*Jean-Louis Gaillemin*



ABOVE LEFT AND ABOVE: Dominating the Master Bedroom, an elaborate 18th-century Chinese coromandel screen unfolds an array of calligraphy and fanciful images. Rectilinear tables, and lamps made from Chinese porcelain vases, flank the bed, which is covered in silk jacquard. An octagonal table sheathed in brass opens to become a distinctive dressing table; the hinged top contains a mirror, while one of the sides is revealed to be the back of a neatly stored chair. Combining functional ingenuity and decorative élan, the gleaming metal-clad appointments instill a sculptural presence. Subdued color contributes to the mood of intimate tranquillity, while gently curving walls confer architectural distinction. A floral painting by Lamy evokes mysterious naturalism.





Echoes of the Past

Designing a Setting for Period Art and Artifacts

INTERIOR DESIGN BY LOUIS M. BROMANTE
PHOTOGRAPHY BY PETER VITALE







In the Long Island home of collector Muriel Karasik and her husband, Richard Karasik, designer Louis Bromante conceived an understated setting for art and objects of the Art Déco period. PRECEDING PAGES: In the Living Room, paintings are by (left to right) Kisling, Picabia and Wegener, and posters by Jean Dupas and (above) Louis Oppenheim. Beyond the Gresard sculpture (foreground) are porcelain heads by (left to right) Lenci, Abeldrinan and Edris Eckhardt. A life-size terra-cotta figure of a boy, by Goldscheider, and near the window, a wood sculpture by Gyotovky, impart an eclectic tone. Other sculptures include a woman's head by Eckhardt, a bronze by Rivière and a seated nude beside the fireplace. Modular seating covered in Clarence House velvet rests on a rug from Patterson, Flynn & Martin. OPPOSITE: In the Living Room, an Indonesian wood goat counterpoints figures by Goldscheider and a vase by Longwy. TOP: A curving Living Room wall is a backdrop for (left to right) three figures by Chiparus, and others by Rivière, Zach and Tignays. On the table are a Rivière bronze and vases by Fauré. ABOVE: An Indonesian peacock surveys the Dining Room, where lively 1920s figures by Preiss and Chiparus flank an opulent display mannequin.

ART DECO HAS BECOME such an integral part of our view of the decorative arts in the twentieth century, it is difficult to believe that barely more than a decade ago it was for the most part a discredited and forgotten fashion, its most outstanding creations languishing in attics and its leading exponents unsung and surviving in obscurity.

The past decade, however, has seen a radical revision of informed taste in the history of the decorative arts. After the blossoming of the Art Nouveau revival in the 1960s, it was logical that the work of the period from 1920 to 1940 should begin to be reconsidered. Whereas Art Nouveau was a somewhat rarefied and exclusive movement, Art Déco coincided with a massive increase in the purchasing power of the middle class, brought about by the boom of the 1920s. So that while the best examples of Art Déco are in the tours de force of the French cabinetmakers—fine pieces in rare woods inlaid with ebony and ivory—there exists a multitude of smaller, simpler objects to please the eye and gratify the collector: porcelain and silver, paintings and sculpture, glass and rugs—originating in many countries and often waiting to be found in obscure antiques shops, sometimes even in junk shops. So that, until almost yesterday, to be a collector of Art Déco was to be an adventurer in relatively unknown, undocumented territories.

Muriel Karasik is just such a collector. At the time she was first attracted to Art Déco it was considered, with its eclecticism and historicism, to be a somewhat compromised and decadent style. Even today there are those who find it a little too theatrical for their tastes. Initially, Mrs. Karasik was drawn to the style because of its mysterious, undocumented quality. "I saw a little porcelain figure in the window of a Manhattan antiques shop. They told me vaguely that it was from the 1920s, and I bought it. That was the beginning. There were no books to guide me at the time; the style didn't even have a name. That came about in 1965, when the Musée des Arts Décoratifs in Paris held the


BAL DES ÉTUDIANTS





OPPOSITE: In the Master Bedroom, simplified appointments, dark walls and recessed fixtures from Wendelighting set off an urbane ensemble of art and *objets*. A painting by Tamara de Lempicka accompanies a poster by Jean Dupas depicting a costume ball. Like mummers in a theatrical fantasy, diverse figures enliven the décor. Contributing an Oriental presence are a Ch'ing cloisonné horseman, in the foreground, and at far right atop the headboard, a small antique Chinese statue. The other figures, which date from the 1920s and 1930s, are the work of Susi Singer-Schinnerl and Vally Wieselthier. The velvet upholstery of the bed and a 1930s lounge chair contrast with the sleekly reflective stainless steel of the headboard *cum* storage unit. TOP: The residence opens to a panorama of Long Island Sound and sailboats at anchor. ABOVE: At the edge of the broad lawn, a lifelike horse crafted of fiberglass embodies the prevailing sense of aesthetic fancy.

first major retrospective. My own collection swelled in size, until finally I was renting a warehouse to contain the overflow!" Mrs. Karasik resolved her storage problem in two ways: first, by opening a shop in Manhattan, and second, by acquiring a house that would provide a backdrop for the enhancement of her ever changing and growing collection.

She and her husband, Richard, found a coolly simple house on Long Island Sound, an exercise in wood and glass designed by Richard Henderson. After the architect had completed an extension, Mrs. Karasik had a meeting with interior designer Louis Bromante. "I was overwhelmed by the sumptuous quality of the collections," he recalls, "and quickly realized that they required an absolutely detached, almost severe, eye to ensure that they looked their best. The framework of the house, then, is essentially neutral and flexible. This is very necessary, in order to accommodate surprises, since Muriel is always capable of putting some large vase into an unsuspecting room. That is why, in many ways, I consider this a project that will never really end. There's always a new object to be settled in—a sudden vacuum to be filled when something is whisked off because a better example of its genre has been found to take its place."

What is most important is that Mrs. Karasik has been given exactly what she wanted—a comprehensive series of spaces in which her collections can be appreciated as a whole, and at the same time, a functioning house. "Underlying my respect for, and interest in, Art Déco," she explains, "is the fact that I appreciate, as much as any other aspect of it, the sober and delicate forms. Sometimes the pieces are theatrical and lush and even a little overpowering. But there is always a strong sense of *shape*, a knowledge of proportion, which at its best seems intuitive. I feel that Louis has brought these same values to the entire house." There could be no better summing up of Mr. Bromante's efforts in the home's design.□

—*Peter Carlsen*

Gardens: Deerfield Maze Revealed

Horticultural Grace near Philadelphia

PHOTOGRAPHY BY DEREK FELL

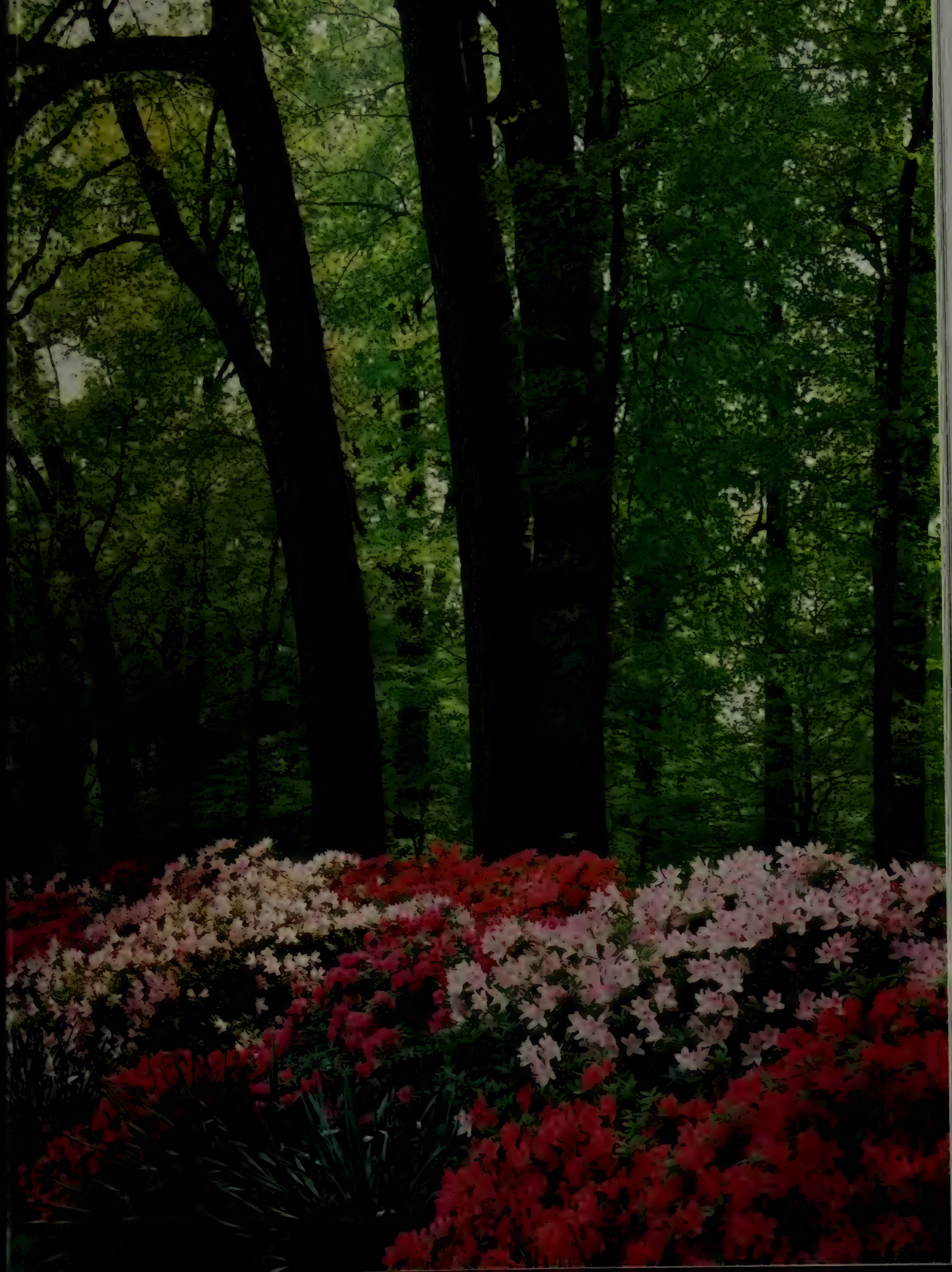


In the thirty-four years since Mr. and Mrs. H. Thomas Hallowell, Jr., acquired Deerfield, in Rydal, Pennsylvania, they have transformed it from a simple farmstead into a lushly planted parkland. ABOVE: A horticultural tour de force, the boxwood maze was shaped from thousands of six-inch seedlings. Since English boxwood grows about an inch a year, its current height—indicated by Mr. Hallowell's presence—reflects long years of patient nurturing. RIGHT: Bordering a crisp green lawn, 100-year-old tulip poplars tower above closely planted azaleas.

THE FRAGRANCE of English boxwood pervades the air at *Deerfield*, the forty-five-acre Pennsylvania estate of Mr. and Mrs. H. Thomas Hallowell, Jr. Colorful azalea beds, fine stands of trees, and luxuriant lawns surround the pride of the garden, a formal maze nurtured from seedlings since 1947, when the Hallowells acquired what was then an old farmstead.

"We inherited the services of an elderly farmhand who lived here with his family, when we purchased the property," says Mr. Hallowell, "and to keep him busy we decided to cultivate the garden. I began by purchasing ten thousand azalea cuttings from a mail-order catalogue. I didn't know much about azaleas at the time, so I randomly selected what I thought would provide an interesting variety—a good selection of colors with different flowering times."

The azaleas grew quickly, and to







LEFT: Inspired by their visits to the maze at Hampton Court Palace in England, and its replica at the Governor's Palace in Colonial Williamsburg, the Hallowells decided to create their own half-size version of that design. Its strict geometry contrasts with freer plantings. ABOVE: Behind a mass of azaleas rises a reminder of the original farmstead; buildings on the property include a barn, corncrib and stable, as well as the residence, a stout stone farmhouse built in 1804.

keep them from becoming overcrowded in their temporary nursery beds, Mr. Hallowell soon had to find permanent places for them. Transforming barren fields into great swaths of lawn, he punctuated them with azalea beds of every conceivable shape and color. In the rush to plant the growing seedlings, a spontaneity of design resulted, and when completed, the effect was pleasingly natural. Shortly after he purchased the azaleas, 3,500 English boxwood plants were offered by a local nursery, and Mr. Hallowell purchased the lot. When it came time to move the tiny plants from their temporary quarters, he began by creating hedges and avenues—straight lines that divide the garden into sections, and gentle curves that follow the contour of a slope or a winding path.

But the boxwood nursery was still quite full when he read about the famous maze in the gardens at Hampton Court Palace, in England, and saw a plan of it. "We had visited Hampton Court a few years earlier, and had gotten ourselves lost in the maze, so we were thoroughly familiar with the overall design," says Mr. Hallowell. "We had also recently visited a copy of the Hampton Court maze at the Governor's Palace in Colonial Williamsburg. In a flash of inspiration we realized what a splendid maze we could create with our own English boxwood, and we immediately set to work on a half-size replica of the Hampton Court maze."

Situated at the edge of a rectangular lawn, the maze at Deerfield is

"In a flash of inspiration, we realized what a splendid maze we could create."



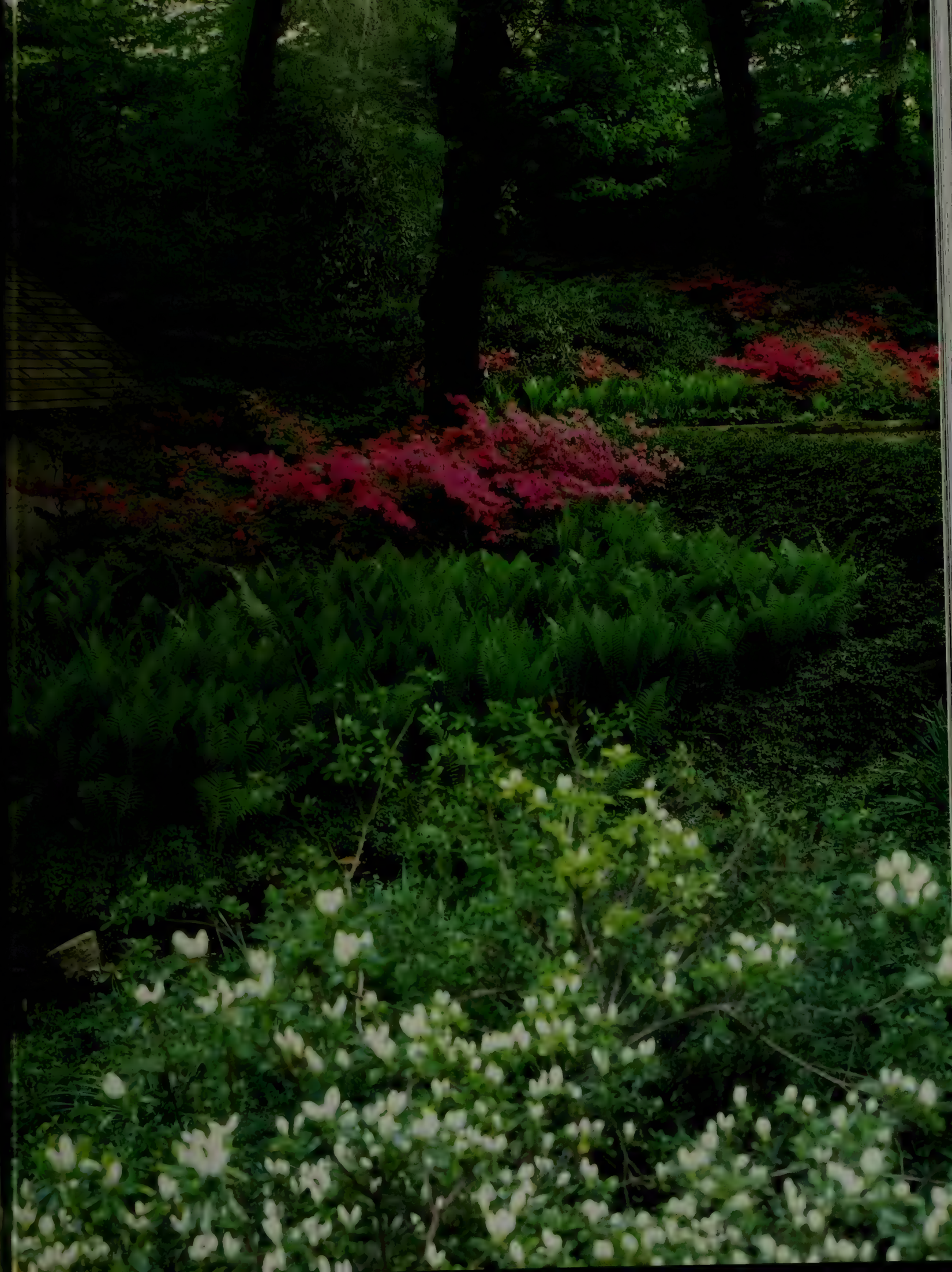
RIGHT: The stone and plaster springhouse nestles in a sheltered glen, surrounded by ostrich ferns and azaleas. ABOVE: Cradled at the bottom of a valley, Deerfield's lake empties over a stone spillway vaulted by a Japanese-inspired humpback bridge. A pair of Canadian geese have claimed the lake as their private domain, much to the pleasure of the Hallowells.

flanked on three sides by azalea borders. In spring, the bright new growth of the boxwood and the strict geometry of the maze make a bold contrast to the vivid colors of the azaleas. Strategically placed among them, white and pink flowering dogwood, Japanese andromeda, native American rhododendron and mountain laurel intensify the flowering display and the dazzling profusion of colors and delicate fragrances.

Today Deerfield's vast stretches of lawn are laced with a hundred different kinds of trees and five thousand feet of boxwood hedge. Walking trails crisscross deciduous woods populated with ancient trees. Reminiscent of an English manor park, the garden is also filled with remnants of the old farmstead. The Hallowell's residence, a stout stone farmhouse, dates back to 1804. Mr. and Mrs. Hallowell enjoy walking in the garden and will frequently make its circuit several times a day, accompanied by their dogs. A keen amateur photographer, Mr. Hallowell has found his camera a special aid in designing appealing landscape features. As he looks through his viewfinder, he often discovers a scene that offers potential for improvement—perhaps a bend in the stream, in need of a clump of fern; or a slope that could be enhanced with a colony of daffodils. Favorite among his photographic subjects are the majestic trees. "Some I've photographed so often that their bark has worn thin."

After thirty-four years of attention, Deerfield has never looked lovelier. And, having photographed it more than a thousand times, Mr. Hallowell nevertheless enjoys nothing better than taking a quiet stroll through the garden, admiring its beauty and seeking to capture yet another image of its perfection. □

—*Derek Fell*



The Menagerie

An 18th-Century Folly Brought into the Contemporary Era

PHOTOGRAPHY BY BRUNO DE HAMEL



ALTHOUGH THE MENAGERIE has been called a folly, its substantial character and its function serve to set it apart from most of the towers, obelisks, mock ruins and the like with which eighteenth-century English landowners, in quest of the picturesque, were wont to adorn their parks.

Unlike so many follies that were designed by amateurs and cheaply built, the Menagerie is the solid work of an established architect, Thomas Wright, of Durham. It is a handsome stone building in the Palladian style, finely detailed and well wrought, standing in the grounds of old *Horton House*. Demolished before World War II, Horton House was the home of the earls of Halifax. It was the second earl who, around 1754, commissioned the Menagerie. As its name implies, the Menagerie was intended to be a lodge or the adjunct to a small zoo. Here, according to Horace Walpole in 1763, his lordship had assembled "two young tigers," storks, raccoons, an eagle, "hogs from the Havannah with navels on their backs" and "many basons of gold fish." It was to enjoy the sight of this bizarre collection that the earl would bring his guests to the Menagerie. On these occasions the elegant party would often be entertained in the sumptuous dining room.

Two hundred years later this distinguished building was totally derelict. When Gervase Jackson-Stops, the present owner, bought it in 1973, the roofs on the end pavilions and the lead dome over the bay window had been stripped off; windows were boarded up; none of the original sashes remained. In the dining room, where the cream of eighteenth-century society had passed so many pleasant hours, hay was heaped as high as the cornices, and the plasterwork was in a very bad way. Yet the Menagerie has been fortunate.

In Gervase Jackson-Stops, one of England's leading art historians and architectural conservationists, the Menagerie found a savior. With the help of his mother, an architect, Mr. Jackson-Stops set himself a double task: to restore the building and to



OPPOSITE: The Menagerie, a fanciful folly in Northampton, was commissioned ca. 1754 as an adjunct to a private zoo on the grounds of Horton House, the ancestral home of the earls of Halifax. Designed by architect Thomas Wright, the Palladian-style building was acquired in 1973 by Gervase Jackson-Stops, who restored its architectural detailing and adapted it to 20th-century living. ABOVE: Old photographs and existing detailing guided the restoration of the central pavilion, now the Living Room. The Rococo plasterwork, designed by Wright and executed by Thomas Roberts, was refurbished by Christopher Hobbs; its garlanded zodiac medallions symbolize the months. Neo-Classical elements, including the picked-out cornice and guilloche molding, were also replaced. The bronze urn, adorned with a relief carving of an elephant, is a replica based on a description by Horace Walpole, who visited the Menagerie in 1763. Animal images also enliven the friezes of marble-topped demilunes and appear in the Tabriz rug.





TOP: Added behind the west screen wall, the present Dining Room evokes the mood of ease characteristic of English country houses. Antique furnishings include the French Empire commode, a fall-front desk and oak dining chairs. Above a mid-18th-century mahogany chair, early Minton botanical plates encircle a tôle wall sconce. ABOVE: Establishing a period flavor in the Master Bedroom, which was constructed behind the east screen wall, are festoon draperies above the French doors, a marble-topped French commode, and a japanned armchair. The presence of an upright piano testifies to Mr. Jackson-Stops's love of music. OPPOSITE: The rear façade of the Menagerie was built of brick, rather than stone, reflecting the fact that 18th-century "eye-catchers" were meant to be seen only from the front.

adapt it, with suitable additions, to twentieth-century living. In terms of restoration, the most important task was to reconstitute the missing or damaged plasterwork in the dining room, now the living room. Luckily, some old photographs existed. Working from these, Mr. Jackson-Stops, along with artist Christopher Hobbs, succeeded in wholly restoring the splendid decorations. By reference to paintwork found in dark corners, they returned the walls and ceiling to their former tones, so that today the room exhibits all its original features and glows with the colors of its heyday. Where there were no photographs to work from, they had to improvise. One day they were congratulating themselves on having devised a particularly fine design of swags, lyres and ribbons when, to their delight, a local farmer dropped in and said something to the effect that it was quite lovely, but not quite like the original! In former times, he and his dog had spent long hours in the ruin, sheltering from the rain. Years later the farmer could still recall the decorative motifs perfectly.

The additions to the folly evolved naturally from the plan of the Menagerie. This comprised a central block containing the dining room with a kitchen underneath, linked by screen walls to two flanking pavilions. These elements formed the impressive front elevation of the house as seen from across a lake. The back elevation, which was all the young tigers saw, had—and still has—an unfinished look about it. By enclosing the area behind the screen walls, and keeping below screen level, Mr. Jackson-Stops has provided extra accommodation in the wings, without impairing the front elevation or spoiling the rear one. Discreet color has been applied to these additions.

The state to which the Menagerie had deteriorated would have put off all but the most sanguine purchaser, in which category Mr. Jackson-Stops most firmly was. As a result, he has preserved exquisitely a miniature architectural gem of the past.□

—*Bruno de Hamel*



Here, according to Horace Walpole in
1763, were assembled "two young tigers," storks, raccoons,
an eagle and "many basons of gold fish."

Antiques: The Horse in Art

An Ancient and Elegant Symbol



FELICIANO

Hellenistic plaque of quadriga and charioteer, Greek, Asia Minor, 2nd–1st century B.C. Bone; 4" wide. Encouraged by the visage of Nike, the Greek goddess of victory, a bearded charioteer drives his four horses. The patterned features and flattened perspective condense the action within a miniature framework and enhance the illusion of racing prowess. C. Dikran Kelekian, Ancient Arts, New York.

STILL RADIANT in the warm earth colors that have survived for thirty thousand years, the cave paintings of southwestern France reveal an astonishing world that was unknown to man until barely four decades ago. In these caves Stone Age artists skillfully recorded in forms and colors their wondrous impressions of the beauty and strength of the animals that played such prominent roles in their lives. And it was in these Paleolithic caves—the Grotto de Lascaux, Font de Gaume and many others—that human beings first portrayed the animal that was to be given such an exalted position in the art of the following epochs—the horse.

It was to be many millennia before man decided to hoist himself upon a horse's back, but when he did, civilization took an enormous leap forward; the world became vaster and richer, filled with possibilities previously far beyond man's range.

The Chinese, who constitute the oldest continuous civilization of any nation in the world, first developed the refinements of horsemanship. Highly esteemed, the horse was the subject of countless legends and fables extolling the free, proud and noble creature. Emperor Ming Huang—admirer of poets, painters and beautiful women, and a keen lover of horses—had more than forty thousand Thoroughbreds in his stables. Again and again the horse aroused the admiration of painters and poets alike, while also presenting one of the greatest challenges to their artistry—imparting a stirring imagery, as revealed in this ancient poem:

For the emperor hunts crocodile no longer by the stream.
Where you see his great gold tomb you may hear among the pines
A bird grieving in the wind that the emperor's horses are gone.

Used at first in battle and for the hunt, the horse also gave the Chinese



Caparisoned horse, Chinese, T'ang Dynasty, A.D. 681–907. Glazed terra-cotta; 24" high. A powerfully expressive stylization of the horse's musculature is revealed in the subtle overall tonality of the enamel. The monochromatic effect is balanced by the brilliant colors of the ornamental glaze that highlights the decorative trappings. Compagnie de la Chine et des Indes, Paris.

much pleasure in the game of polo, which was introduced into that country from Persia. Gradually the compelling image of horse and rider became the inspiration for ceramic sculptures of bisque and glaze. So many powerful, broad-chested and spirited horses were later imported from Central Asia and present-day Turkestan that a Chinese official of the time lamented the loss of the large stocks of silk, used in barter.

Considered essential for the continuation of a well-ordered existence in the hereafter, funerary statuary of horses was placed in the tombs of the deceased. In Japan, too, horses were well represented in this type of sculpture, often found in groups on the tops of burial mounds. Abstract and austere, these unglazed terra-cottas remain strikingly contemporary in their simplistic form twenty centuries after they were created.

Because of its constant preoccupation with human existence, Greek art underwent far greater changes during two centuries than the art of China and Egypt underwent in twenty. Delight in the physical world illuminates all Greek art, and the horse, which so often accompanied ancient man and woman in their most heroic moments, was given an honored place in this culture. In literature, including Homeric poems, pride and delight in the beauty of the horse are referred to often.

Although bronze was the favorite material of the Greek sculptor, few works in this alloy remain today, due to the practice during the Middle Ages of melting down Greek bronzes to produce metal for armaments. But the marbles that have survived, both in the round and in bas-relief, reveal the mastery of Greek sculptors in conferring upon the horse a magnificent vitality. It is in Greek art that, for the first time, the harmonious forms of the horse in movement—rippling



RIGHT: *Haniwa horse,* Japanese, A.D. 130–740. Terra-cotta; 36″ high. Combining a strong cylindrical form with an extreme economy of detail, this funerary object effectively conveys the spirit of Japanese art prior to the influence of the Chinese. Gisèle Croës, Brussels.

BELOW: *Chariot and four horses,* Persian, Achaemenid period, 5th–4th century B.C. Bronze; 11½″ long. In contrast to the grandeur of Persepolis, this small-scale work retains the simplicity of a familiar sight. Mahboubian Gallery of Ancient Art, London.

OPPOSITE: *Geometric period horse,* Greek, circa 750 B.C. Bronze; 3″ high. The elongated proportions of the legs and body of this horse form an abstract silhouette, transforming a simple object into a forceful statement of equine grace. Edward H. Merrin Gallery, New York.





Again and again the
horse aroused the admiration of
artists and poets alike.





Pair of horses' heads, Chinese, Wei Dynasty, A.D. 386–554. Pottery with traces of pigment; 6½" high. Bold sweeping curves defining the cheek and arched neck and the narrow linearity of the faces heighten the disciplined elegance and rhythmic symmetry of the heads, capturing the energy and proud bearing of these animals. Douglas J. K. Wright Ltd., London.

musculature, flaring nostrils, sweep of tail and flowing mane—reach their peak of creative excellence.

In Greece, as in our own time and preceding epochs, ownership of the horse was the privilege of those who could afford to keep such a highly prized possession. So obvious was this that Xenophon, in his treatise on horsemanship, writes dryly, "We do not think it necessary to give directions for breaking a colt. For in our states the cavalry are recruited from those who have ample means and take considerable part in government." One less expense for those with "ample means" was the purchase of saddles or horseshoes; the Greeks used neither of these items deemed essential in today's world.

The horse is perhaps the most prominent animal in the vast pantheon of Greek mythology. It was believed that Pegasus was the first equine—a great white, winged creature, said to have sprung from the beheaded Medusa; and the sun god, Apollo, daily drove his fiery horses across the expansive sky.

The Greek reverence for the true



Pair of leaping horses, Greek, Magna Graecia, 3rd century B.C. Terra-cotta with traces of pigment; 8" high. The successful integration of an assured control of technique and the dynamic expressiveness of the Hellenistic style has produced an exuberant display of the vitality and fluidity of movement of the horse, which seized the Greek imagination. Galerie Borowski, Paris.

companionship of man and his horse found expression in the tribute Alexander paid to his self-willed black Thracian horse Bucephalus. When this much-beloved creature died, in 326 B.C., the emperor built the city of Bucephala in the animal's honor, around a circular tomb of sumptuous alabaster and gold.

Still further evidence of the Greek admiration for the horse is shown by the decorative motif of Greek coins—a chariot drawn by four elegant horses—which English art historian Sir Kenneth Clark calls "the most beautiful coins in the world."

Another Englishman, William Shakespeare, honored the horse in words that eloquently surpass the descriptions by writers of the ancient period. In *King Henry V,* the dauphin exclaims: "When I bestride him I soar, I am a hawk: he trots the air; the earth sings when he touches it; the basest horn of his hoof is more musical than the pipe of Hermes."□

—*Arnold Dobrin*

As a writer and photographer of equine subjects, Arnold Dobrin has traveled to such diverse places as Iceland, Morocco and Ireland.



Colorado Cabin

Creating a Rustic and Comfortable Mountain Retreat

INTERIOR DESIGN BY JOSEPH MINTON, ASID, OF MINTON-CORLEY
PHOTOGRAPHY BY RUSSELL MACMASTERS




KILIMS



PRECEDING PAGES: Nestled against a hillside in the Rocky Mountains of Colorado, the log cabin retreat of Mr. and Mrs. Perkins Sams was restructured and enlarged under the guidance of designer Joseph Minton. OPPOSITE: Rugged indigenous materials were used throughout the home, as in the Living Room, where a stone fireplace anchors beams of lodgepole pine. Forming a cozy conversation area are a country settee and commodious chairs, whose geometric-patterned upholstery is echoed by the durrie rug from Rosecore. An antique French armoire enhances the rustic flavor. ABOVE: In the Dining Area, a glass-paneled roof affords a glimpse of the treetops. Two tables permit dining flexibility for intimate repasts or large gatherings. Grouped about the hearth are spool chairs cushioned in Brunschwig & Fils cotton. Kilim rugs embellish the brick and oak parquet flooring.

HIGH IN THE COLORADO mountains, where elk and bighorn sheep roam and lupine grows wild in sunny openings between clumps of lodgepole pine, there is a cabin that has stood for more than six decades. Built on land that was once a gold claim, it was at first little more than a shelter against the winter snows and the crisp winds that blow down the mountain slopes in early spring. Later it served as a summer home for Mr. and Mrs. Perkins Sams and a growing family. Then, with grown children and grandchildren, the owners, who spend summers at the cabin, felt it was time to make changes—partly for their own comfort, partly as the starting point for a complex of cabins to accommodate family and friends comfortably.

Although remodeling primarily involved restructuring and enlarging, they called upon Joseph Minton, of Fort Worth, Texas, their friend and interior designer of long standing, to guide the project from the beginning. "There were many people involved here," says Mr. Minton. "There was a builder, who had grown up in the area and who knew the peculiarities of the climate and materials. There was a mason, who spent six months finding stones for the fireplace and putting them in place. The workmen were all local, fine craftsmen."

The builder worked with materials in much the same way it was done in the early days of Colorado. Mrs. Sams explains: "We'd be driving on the property, and the builder would spot a tree he thought would be good for a future cabin. He'd get out and ring it, and leave it to stand three or four years to 'kill dry.' That way it wouldn't warp, as it would if felled and left on the ground to dry."

Construction started in September and went on through the winter into July. Many nights heavy snow fell, and the workmen had to clear it





ABOVE LEFT: In the Pantry, cabinet handles and drawer pulls were fashioned from pine twigs, and moldings from split logs. The lower portion of the pine-paneled wall is covered in fabric from Abraham Zumsteg. Hewing to the country spirit, an antique pine dresser provides storage space. Tile walls and outside vents cool a second pantry, or "cold closet," glimpsed through the doorway. ABOVE RIGHT: A Kitchen window offers a view of the lake and surrounding pine forest. OPPOSITE: In the Master Bedroom, the detailing of ceiling beams and bay window exhibits the inventive craftsmanship that distinguishes the cabin. The bedcovering, window seat upholstery and draperies, of Clarence House cotton, warmly complement floral wall fabric and a rag rug.

before they could start again, which was often not until late morning. As the building progressed, plans were changed. "Nearly every week," says Mr. Minton, "we'd have three-way conversations—between the Samses, the builder and myself. The fireplace wall was moved from where it was originally planned. Even the idea of doing the windows was changed. Originally the space called for a wall, but we were here in March, when it had not yet been built. We looked up at the gorgeous mountain and decided to leave the space open."

Much of the design is involved in the construction. In the mornings the builder often went out to look for trim, and returned at noon with a truckload of pieces to make moldings, joists, braces, handles, windows. Drawer pulls came from bent twigs, the cabin itself from lodgepole pine growing on the property. It is a house for people who clearly love the country. Perkins Sams says, "Anything you do to your home is insignificant compared to the outdoors."

Nevertheless, the interior had its demands. "It is a house that puts you in touch with the integrity of materials," says the designer. "I wanted to carry that feeling throughout, and also, the house needed a feeling of warmth. I used as many country antiques as possible, mostly from France, England and America."

Appropriateness to location and the needs of the owners are Joseph Minton's design criteria. The cabin is a reflection. "Joe takes me seriously when I say this room has to take a lot of hard wear, and I don't want to worry about having to clean rugs," says Mrs. Sams. "He knows I like rooms to have a jumbled feeling, so they can easily accommodate new things. He knows Perkins likes to cook, and wanted commercial equipment at one end of the kitchen. We have a cool closet for things you don't want to refrigerate, but that need to be kept cold, like freshly caught fish. At four o'clock Perkins can say, 'We'll have fish for dinner tonight,' and go out to the lake. And I *know* we won't eat scrambled eggs!"

In keeping with the country—the fragrance of the trees after a rain, the stillness of the forest, broken by a mountain jay, the thrust of wind through aspen and pine—Joseph Minton has created a cabin of uncommon charm in the splendid and rugged mountains of Colorado.□

—Suzanne Stark Morrow





ARCHITECTURAL DIGEST VISITS:

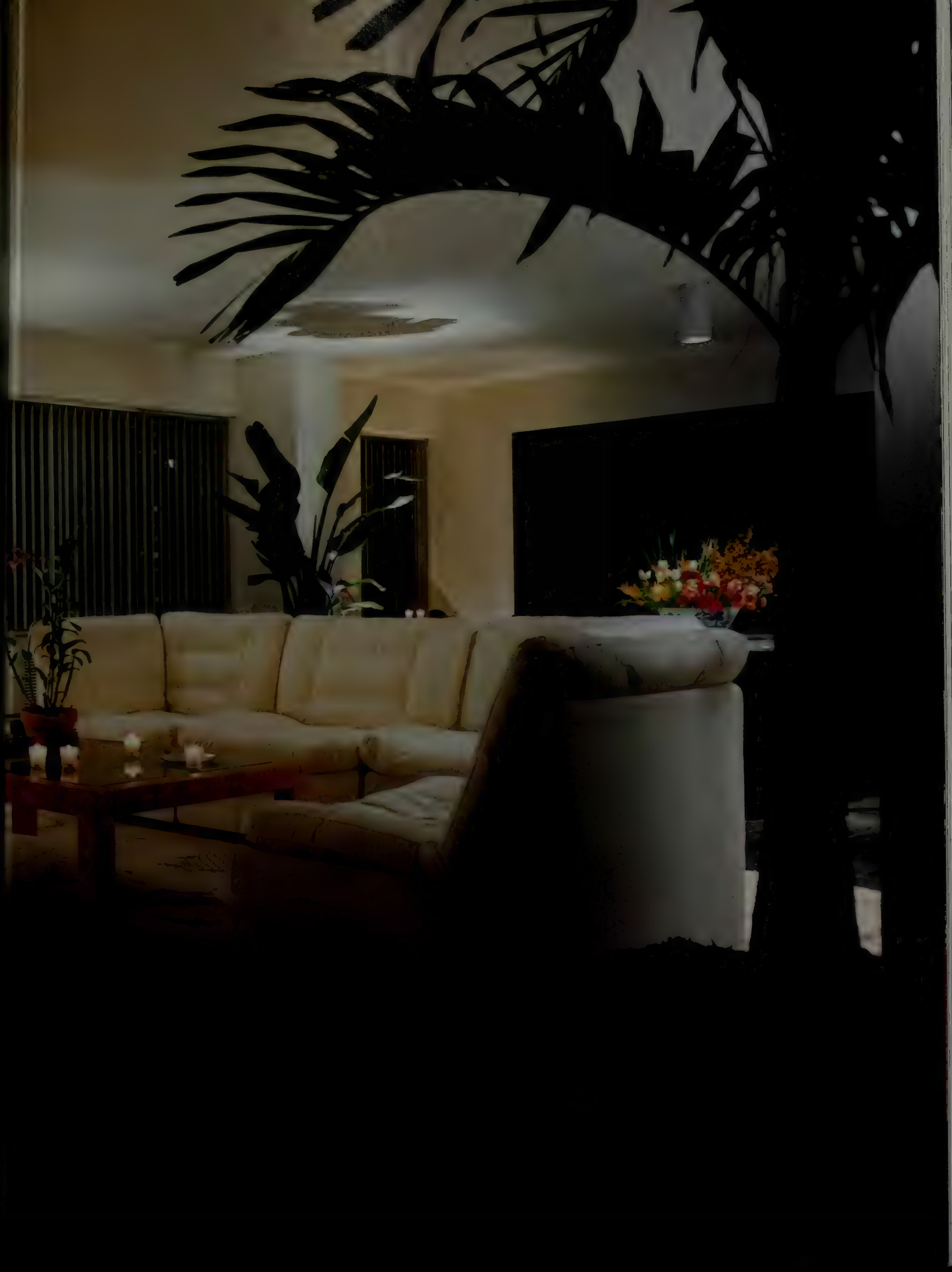
Liza Minnelli

INTERIOR DESIGN BY TIMOTHY MACDONALD OF DONGHIA ASSOCIATES
PHOTOGRAPHY BY JAIME ARDILES-ARCE PORTRAIT BY PETER VITALE



OPPOSITE: "I'm finally home," says Liza Minnelli, of the spacious Manhattan apartment designed for her and her husband, Mark Gero, by Timothy Macdonald of Donghia Associates. Mr. Gero sculpted the biomorphic form resting on a glass-top table, and also conceived the neon sign, a cocktail glass garnished by a shark's fin, which adds a playful note in the Games Room. ABOVE AND COVER: Art holds sway in the gallerylike Entrance Hall, where a four-panel painting of Liza Minnelli by her friend Andy Warhol provides a dominant focus. Warhol is again represented by a montage combining color-splashed images of Miss Minnelli and her mother, Judy Garland. Tall pedestals bear aloft the gently rounded forms of two sculptures by Mark Gero. The lithe bronze figure of a dancer is by Boyd. Sleek flooring is of Carrara marble. FOLLOWING PAGES: In the Living Room, neutral-toned modular seating surrounding a rattan and glass table from Bielecky Brothers forms an inviting conversation area, defined by a durrie rug from Stark. Lofty plants inject verdant flourishes at the periphery of the room. A square of ebony-stained walnut punctuates the setting with a starkly minimal form.





"FOR SOMEONE who has spent a large part of her life in hotels and rented houses, this is a breakthrough," says Liza Minnelli. "I'm finally home." Her husband, Mark Gero, agrees completely: "When we came back from California to this totally finished apartment, I realized that I should carry Liza over the threshold, that this was a very important occasion for her. And it was for me, too. Since we've lived here, for the first time I feel I want to come *home* when we've been on the road for a while."

Designing a living space for any well-known personality is always delicate. The problem resolves itself into a matter of balancing the star's public image with the need for privacy. Interior designer Tim Macdonald, of Donghia Associates, strikes a fine balance in the space he recently completed for Liza Minnelli and her husband in the upper reaches of the Manhattan skyline.

"I suppose our professional relationship began in a fairly unorthodox way," says Miss Minnelli. "A good friend of mine, Halston, knew, in his own clever way, that I was looking for a designer, but that I would hate to go to someone's office and be shown swatches. So he invited Tim and myself to the same dinner party, and we hit it off right away. I'd already found the apartment, and when I



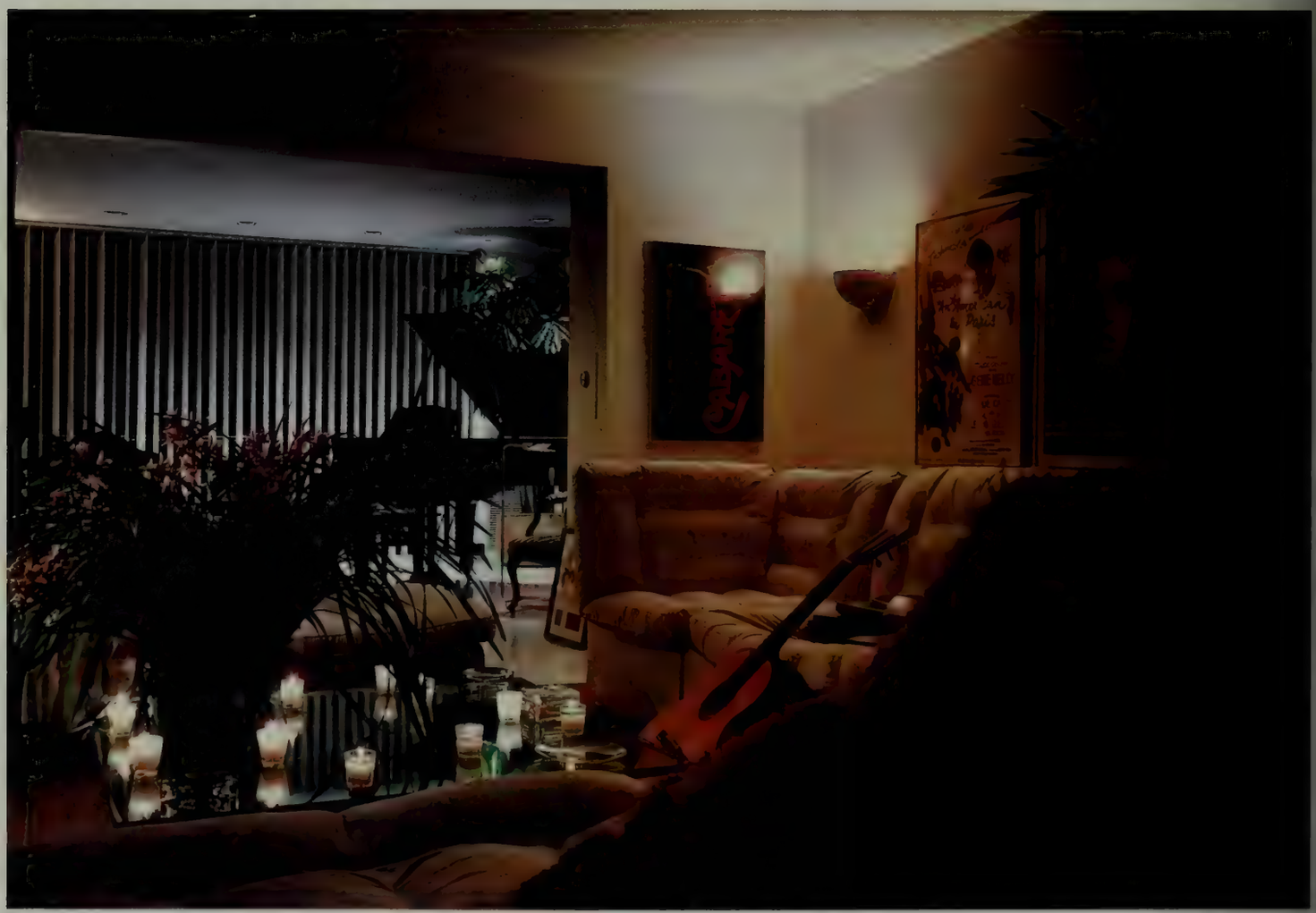
ABOVE AND OPPOSITE: A cherished gathering of personal and professional mementos evokes recollections in the Music Room. A poster conjures up Miss Minnelli's Broadway musical *The Act*. Among her trophies and awards filling the bookshelves are an Academy Award for Best Actress in the motion picture *Cabaret*; Tony Awards for Best Actress in *The Act* and *Flora, the Red Menace*; an Emmy for the television special "Liza with a Z," and various international film honors. *Faux*-tiger silk velvet covers a pair of fauteuils. A square table and a sofa upholstered in flannel by Donghia Textiles are from Donghia Furniture. The piano is a Steinway.



brought Tim up here, he took one look and said, 'Great.' Then we were off and running immediately.

"I'm one of those people who know what they like, and I guess that makes designers delighted or very nervous. In Tim's case, he was really patient with me, and got used to my announcing dramatically: 'I want something literary'; 'I want something out of the *Belle Epoque*'; 'I want something that Diaghilev would have dreamed up for the marquesa di Casati.' Somehow, he sorted out all this information and gave me what I *really* wanted—and hadn't quite been able to put into words, you know? At first it was a bit difficult for me. I'd say, 'Tim, did you see *Gigi*? Do you remember the lace tablecloth?' But very soon we were both on the same wavelength." Along the way, there were certain long-cherished memories to be given reality, and certain elusive necessities to be tracked down. "First of all, consider this: I've always been surrounded by *sets*. In fact, many people don't know that my father was actually a set designer before he became a director, so I've always had this terrific sensory backdrop to my life."

In terms of organizing the space



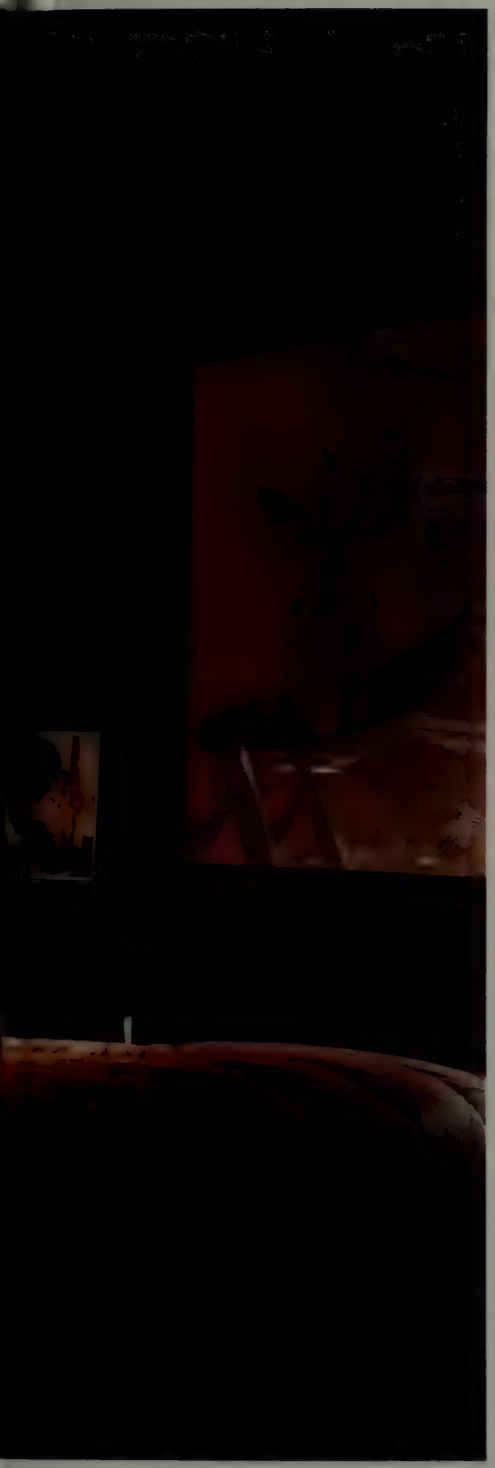
ABOVE: Posters from two of Miss Minnelli's films, *Cabaret* and *Tell Me that You Love Me Junie Moon*, as well as one from *An American in Paris*, directed by her father, Vincente Minnelli, appropriately enhance the Projection Room. Clustered about a glass-top table are modular seating units covered in cotton parachute cloth. The music room is glimpsed through the doorway. OPPOSITE: Reigning in the Dining Room is a trio of handcolored silk-screen images of Judy Garland, by Andy Warhol. Fully upholstered armchairs from Donghia Furniture surround the marble and chrome dining table; spring flowers lend a blaze of color.



"You don't just order a
house from the set department!"
—*Liza Minnelli*



ABOVE AND OPPOSITE: A sumptuous mood infuses the Master Bedroom, described by the actress as an "homage to the Vincente Minnelli style." Walls are swathed in moiré satin from Stroheim & Romann, in a shade known as "Minnelli red." The sense of luxe is affirmed by the sleigh bed's tufted velvet-wrapped headboard and covey of lace-trimmed pillows. Above the bed is a flower study painted by the versatile Vincente Minnelli, who is also depicted in the photographs displayed on a Burmese-inspired table. The silk-screen print is one of a 1974 flower series by Warhol. Bedside lamps from Hansen cast gentle illumination.



into the simply resolved series of rooms it now comprises, there were certain problems. "Tim just couldn't get over the fact that I couldn't read a floor plan. So finally he said, 'Look, pretend you're in a helicopter, flying over the space,' and it worked!" Having been surrounded by her father's very definite taste, as she grew up, Miss Minnelli reacted against it as well as benefited from it. "The bedroom is definitely a sort of homage to the Vincente Minnelli style," she says, "but the rest of the apartment is really much more distilled—except possibly for the *faux*-tiger-silk-covered chairs in the rehearsal room, which are like a little quotation from the old 'glamorous' Hollywood."

Even more than most performers, Miss Minnelli identifies herself totally with the world of entertainment, and she sees everything through the magic prism of Broadway and Hollywood. "When Tim and I began working on this project, I quickly realized that he had radically different approaches. I'd be talking results; he was talking images. I'm used to walking onto a set or, I guess, walking into people's houses, and seeing the total effect immediately. It took me a while to realize that you don't just order up a house from the set department!" The apartment is important to her for another reason. "I like to think of it as part of Mark, part of myself. It's a very conscious effort on my side to fit into his world, and on his to fit into mine. In certain areas—the kitchen, for instance—his input was enormous." "That's because I hoped Liza would occasionally stay home and cook pasta for me," explains Mr. Gero with a smile. Clearly, the apartment means a great deal to both of them. "Liza and I have been much more relaxed since we've been here. I know how important New York is to her, since she began her career here." Liza Minnelli says, "After Mark carried me over the threshold, we walked into a room full of beautiful things—and Halston and Tim. I asked them to leave us for a while, because it was such a personal and private moment. As soon as they left, however, we couldn't wait to get on the telephone and call all our friends and say: "You won't believe this; it's really fabulous!"□

—*Peter Carlsen*



Architecture: Javier de Olaso

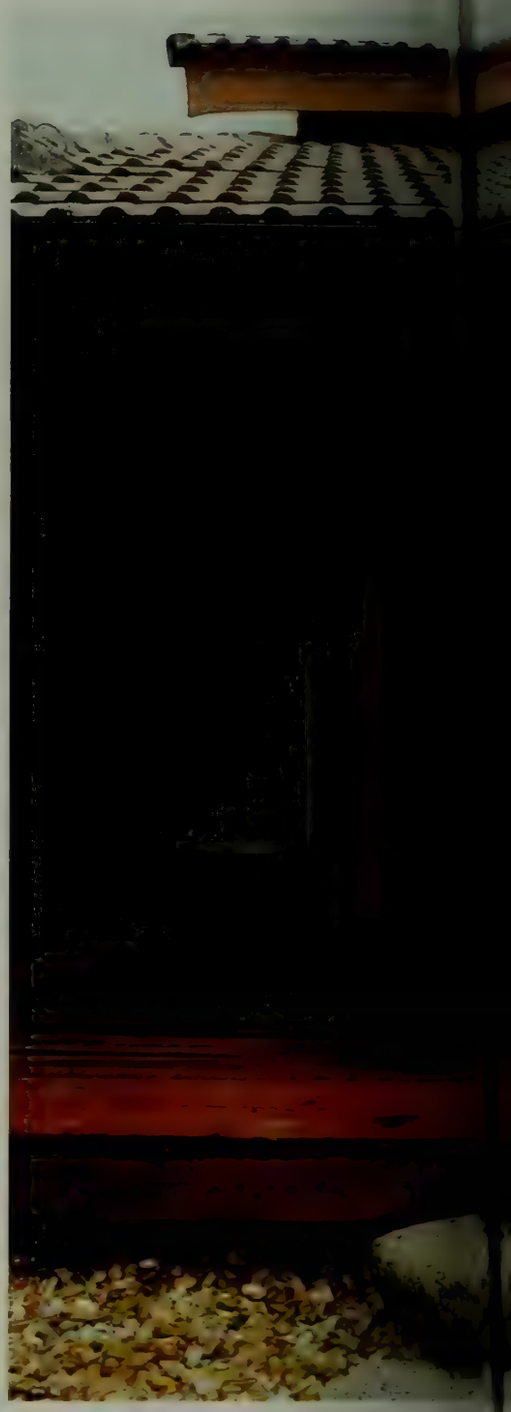
PHOTOGRAPHY BY JOSE LUIS PEREZ











For a house in Madrid, Spanish architect Javier de Olaso interpreted Japanese architectural traditions, applying modern materials and an increased interplay between interior and exterior. PRECEDING PAGES: At the back of the house, the garden, and a swimming pool painted to resemble a natural pond, contribute to the Japanese-style integration of architecture and landscaping. Used extensively, the large wood-framed sliding glass doors—virtual window walls—open wide, contributing to the effect of a garden pavilion. The tile roof embraces the outdoors with overhanging eaves that shelter the deep cantilevered verandas and make possible the flexible openness of the design. TOP: Near the entrance, the sound of falling water lends tranquillity in a pebbled garden that exemplifies the disciplined Japanese aesthetic. ABOVE: The veranda adjoining the living room provides a well-shaded vantage for viewing the garden. ABOVE RIGHT: Slender steel columns and great expanses of glass enhance the sense of spaciousness.

JAVIER DE OLASO, a Spanish architect living in Paris, was dismayed when he was requested to design a French villa for a site in the Puerta de Hierro district of Madrid. He wanted to do a Japanese-style house, and, gambling on the appeal of his vision, designed an exquisite wood model that surprised and delighted his clients.

The marqués de Olaso wanted to explore certain formal and abstract qualities of architecture, using the traditional Japanese house as a point



of departure. Following the example of other modernists—among them Gropius, Wright and Mies van der Rohe—the architect started with library research, but found that this was not sufficient to explain the spirit of Oriental architecture. He began traveling to the Far East, carrying part of his library with him on six trips to China and Japan. With each visit he extended his understanding of *shibui*—literally, "astringency"—an aesthetic conception of beauty and integrity that is essential to all forms of Japanese art. *Shibui* is subtle; in architecture it is that elusive quality of simplicity that is neither predictable nor repetitive, and which is at once original and traditional.

The low, tiled profile of the house in Madrid, and the adjacent gardens of sand, pebbles and water, suggest a strict interpretation of traditional Japanese architecture. But the architect has adapted the classic Japanese model to his own modernist ideas. For the translucent sliding shoji panels, which serve as windows and walls in the Japanese house, Javier de Olaso has substituted, in many places, large expanses of glass; these occur in wood-framed sliding glass doors and large fixed glass windows. The result is a remarkable transparency. High clerestory-style windows admit direct sunlight, which traditional Japanese architecture bars with shoji screens and the deep overhanging eaves needed to protect



ILLUSTRATION BY HERSEY & KYRK



TOP: The influence of modern architecture is apparent in the Living Room, a composition of opaque and transparent planes. Using glass, instead of traditional shoji screens, the architect heightened the rapport between the interior and the outdoors. Surrounded by sand-colored carpeting that mimics tatami mats, a rectangular floor recess can serve as a cushioned seating area. ABOVE: A drawing of the house plan, with the living room at center, shows the rambling structure and outdoor landscaping intermingled. OPPOSITE: Enclosed by large parallel windows, the Living Room resembles an open passageway between two Zen-style gardens.

them. Where the architect has used shoji-style screens, they incorporate translucent glass instead of the usual paper—removing the need to protect them from the elements.

Underlying these adaptations were practical, as well as aesthetic, concerns—particularly the Western style of life enjoyed by the residents. Another consideration was the hot, humid Spanish climate, which precluded the use of customary Japanese woods. "All the materials are found in modern Western architecture. Even the floor plan is not Japanese," Javier de Olaso explains. "What is most Japanese about the house is the peace that you feel, because you are surrounded by nature—isolated in a different world. It is the beauty of the gardens and the sound and movement of the water that create this great sense of peacefulness."

Unlike the Western architect, who treats the site as a field for viewing the house, the Japanese architect designs his house as a pavilion for





Smaller rooms with lower ceilings foster a more contemplative mood in the bedroom suites. ABOVE AND OPPOSITE: In the Master Bedroom, a circle of wood frames a shoji-style screen of translucent glass. The screen slides away into the wall to admit undiffused light through a clear window behind it. Stepped wooden platforms ascend in the Master Bath to a recessed tub. A calligraphy scroll and a table bearing a lacquered bowl and a Japanese bronze vessel assume the role of the tokonoma, the traditional alcove in the Japanese home devoted to the display and appreciation of art and *objets*. Here, as elsewhere, the chain suspended from the eaves conducts rainwater down from the roof.

watching the changing landscape, an enveloping garden scaled to extend the boundaries of the interior space. The windows of the Western house casually admit glimpses of an existing terrain, while the walls of the Japanese house slide away to reveal composed, miniaturized vistas of earth, water, rocks and plants—artificial, symbolic landscapes designed for the rooms that overlook them.

Javier de Olaso has intensified this traditional integration of inside and outside. Glass window walls provide minimal separation between the large central living room and the two Zen-style gardens of raked sand that flank it. From the larger of these gardens it is possible to see across the living room to the opposite garden, and through the rooms beyond to the lawn and trees on the other side of the house. The two formal gardens help set off bedroom suites, which are separated in the plan—preserving the Japanese custom of family privacy. The most complete interaction of house and garden is created by an essential part of the Japanese house, the veranda; here, the transition between the two is moderated and enriched, with expanses of wood planking underfoot and overhead. The architect used the veranda as a bold extension of the living room: When the glass doors slide open, "the inside and the outside make one enormous living space that confuses visitors who cannot find the walls."

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Early-20th-century American art and primitive sculpture predominate in the Manhattan apartment designed for songwriter Jack Lawrence by Richard Debnam Lawrence. OPPOSITE: An Emilio Greco bronze offers an arresting focus in the Entrance Hall. Directly above it, a lighted dome, added by the designer, typifies the complementary relationship of art and architecture. Near the stairway are a bronze by Lynn Chadwick and an O. Louis Guglielmi painting. Above a bronze by Eli Karpel is Max Weber's *Rehearsal*. ABOVE: The Living Room décor emphasizes the eclectic assemblage of art. A head by Sir Jacob Epstein, on the Dutch escritoire, is juxtaposed with a Yasuo Kuniyoshi painting; the tiny watercolor is by Marin. Two smaller African sculptures flank a Senufo standing bird; above the sofa is Ben Shahn's *The Physicist*. Roseate silk is from Brunschwig & Fils; draperies are of Clarence House silk.

The Collectors: A Polished Eclecticism

Jack Lawrence in New York City

INTERIOR DESIGN BY RICHARD DEBNAM LAWRENCE
PHOTOGRAPHY BY MAX ECKERT

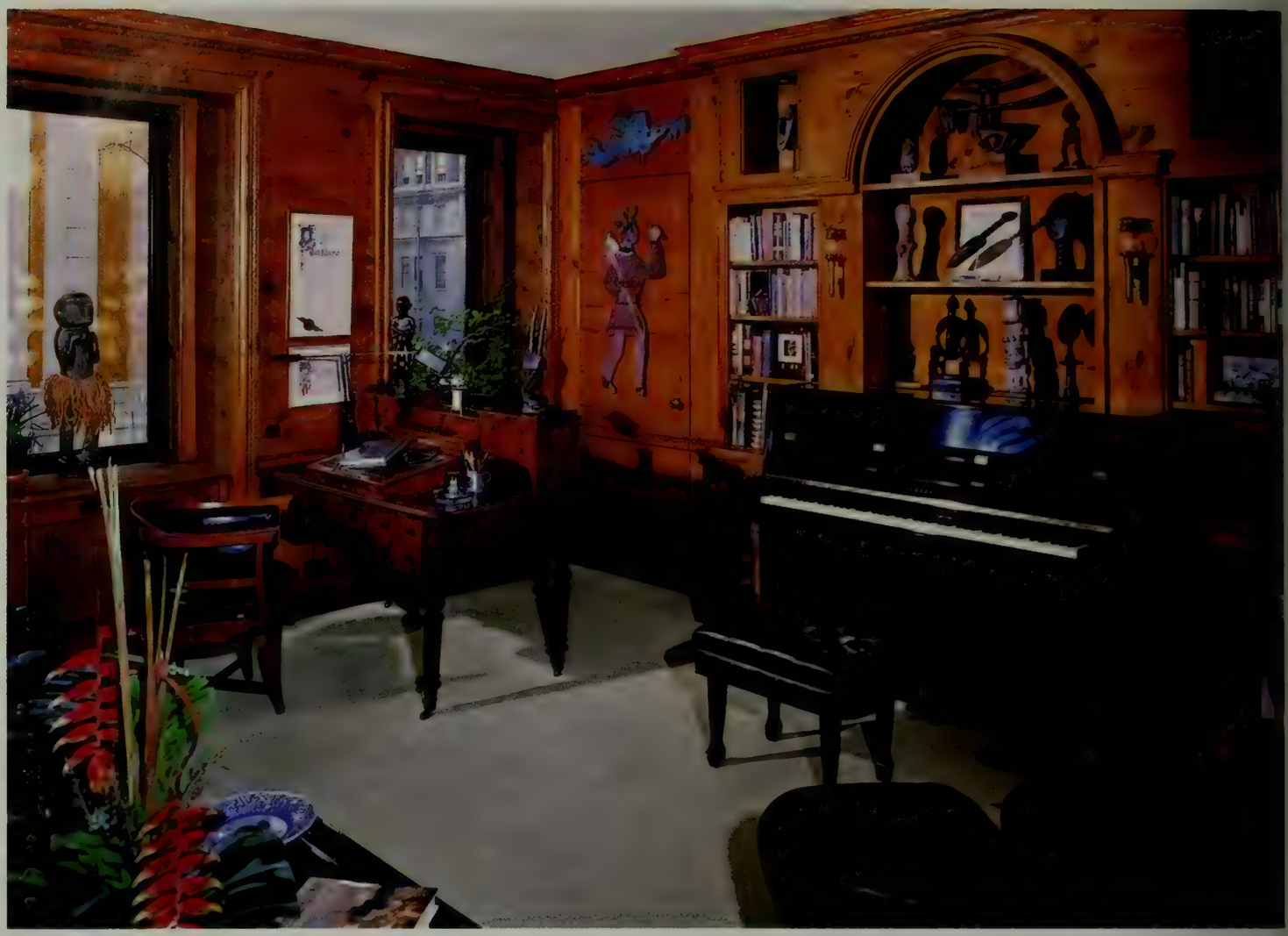

HOTEL
EAU

THE FIRST IMAGE to strike the eye in the apartment of songwriter Jack Lawrence is a larger-than-life Emilio Greco bronze figure in the entrance hall—an entrance hall opening from a gracious and tree-lined New York City street. A hymn to the dance, the statue is a dramatic presence in the midst of paintings by Georgia O'Keeffe, Max Weber, Stuart Davis and Charles Sheeler. Even here in the entrance hall, it is clear that this is an extraordinarily personal environment of considerable command and fascination. That feeling is evident throughout the apartment.

In the living room, for example, Jacob Epstein's bronze study of Saint Michael stands, not beside a dragon, but beside Kuniyoshi's painting of a



OPPOSITE: *Study for The Paris Bit*, 1957–60, a highlight of the Living Room, is by Stuart Davis, who was one of Jack Lawrence's many artist friends. Other works include a Pascin painting above a sculptural group by Zev, and small oils by Max Weber (left) and Léon Bonhomme. LEFT: In the Living Room, a Pascin painting presides amid a granite head by William Zorach, a Ming equestrian figure and an Ibo sculpture. ABOVE: Claudio Bravo's *The Blue Package*, which graces the mahogany-paneled Library/Dining Room, was acquired by Jack Lawrence while the work was still in progress. The ceremonial mask is from Guinea. Chippendale carved mahogany and wing chairs are upholstered in silk damask from Lee/Jofa. Crystal stemware is by Baccarat.

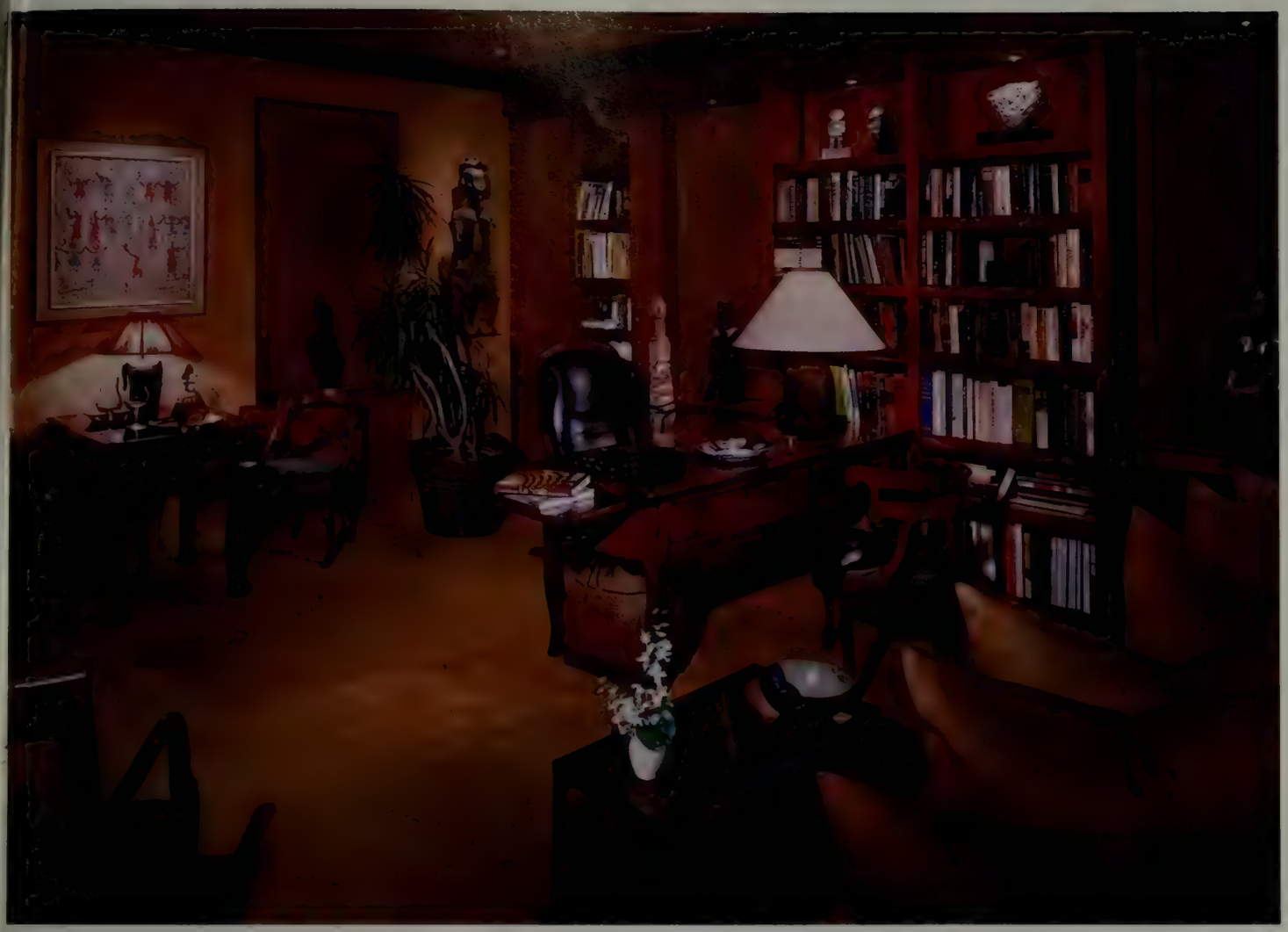


plump green caterpillar. The picture gallery features high-keyed Toulouse-Lautrec cabaret posters and delicately nuanced Jules Pascin watercolors. A stack of coffee table books is grouped with Donatello, Ben Shahn and Grandma Moses. All of this intrigues the contemporary eye, accustomed as it is to the more habitual blond and airy designer interiors that maintain so well the serene relationships between collectors and works of American abstract expressionism or pop art, for example.

At first glance, Mr. Lawrence's collection, for all its instantly recognizable qualities, is highly eclectic; but on closer inspection, the affinity of Pascin to Toulouse-Lautrec, and the more obvious relationships of Kuniyoshi to Pascin and then to Shahn, are not unnoticeable. To anyone with a sound knowledge of art in America, the collection's eclecticism is of a very specific nature. It vividly and precisely recalls the adventuresome period of Alfred Stieglitz, the great photographer and art impresario who played the leading role in the introduction of modern art to the United States of America.

Stuart Davis, Georgia O'Keeffe, Ben Shahn, Max Weber, Yasuo Kuniyoshi, Jules Pascin—these are Stieglitz's artists whose work he introduced, from the opening of his Photo-Secession or "291" Gallery, in 1905, until the closing of his American Place Gallery, in 1946. Their reflective art, with a no more than moderate urge toward abstraction, has all the flavor of the American art scene in the first half of this century. Today's collectors, used to the colorful and giant-scaled explosions that typify the last thirty years of art in America, might overlook the charm and appeal of these earlier works, constructed more on fine-tuned, deeply felt human instincts than on aggressively objective, stylistic theory. For anyone interested in the circuitous progress of art in America, there is much to be discovered in the fantasy, humor and grace of this nuanced period of modern art.

Jack Lawrence set out on his career as a collector shortly after leaving the Navy, at the end of World War II. Stieglitz had just died, and that great lady of the art world, Edith Halpert, had taken over his art and artists and opened the now legendary Downtown Gallery in New York. Mr. Lawrence became acquainted with Edith Halpert, as well as with Shahn and Kuniyoshi. "But it's strange to think back," he says, "and remember that my first purchases were two Lautrec

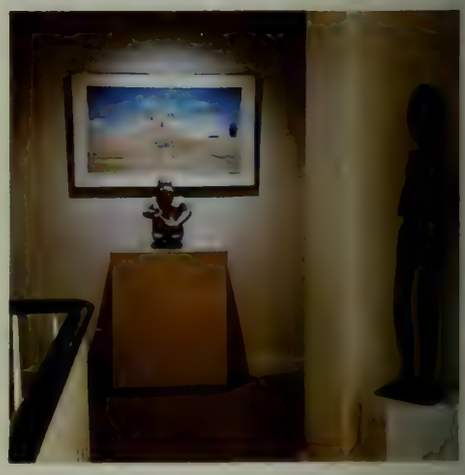




"It's strange to think that my first purchases were two Lautrec posters."

OPPOSITE: Primitive art assists the Muse in the Studio where Mr. Lawrence composes. Early American weather vanes counterpoint a collection of small African, pre-Columbian and Mexican sculptures, and an Ivory Coast fetish figure before a window. The rustic neo-Georgian setting is updated with energy-saving double-paned windows. ABOVE: A fragment from Herod's palace in Caesarea adds a cultural contrast to primitive sculptures in the Sitting Room. The painting, titled *Collegio,* is by Losi Cinello. Below it, Italian side chairs are cushioned in suede from J. Robert Scott. Blinds are by Levolor. LEFT: Gilded 19th-century Siamese dragons bracket Morris Broderson's *Japanese Man with Melon,* in the Sitting Room. A Japanese Edo hibachi serves as a table near the sofa, which is covered in worsted wool from Lee/Jofa. A side table bears a ceremonial helmet mask from the Upper Volta. Swing-arm wall lamps are by Hansen.

Interior designer Richard Lawrence fittingly terms it "a reflective apartment."



ABOVE: Enlivening a Stairway Landing, *Looking East,* by Max Weber, joins a group of African carved wood sculptures: a Senufo ceremonial helmet mask, foreground, and Bambara figures from Mali. RIGHT: Soon after he started collecting, Jack Lawrence gravitated toward the work of American artists, among them Georgia O'Keeffe, whose *Front of Ranch Church,* 1929, enhances another Stairway Landing. The Mexican terra-cotta mother and child is pre-Columbian. The standing wood sculpture is from the Ivory Coast. OPPOSITE: An antique Japanese six-fold screen, portraying the founding of the Tokugawa shogunate, and a carved stone votive stele from Korea establish an Oriental mood in the Master Bedroom. A cabinet of lacquered white oak conceals telephones and a control panel. The simplified window treatment reflects the designer's characteristic care for detail: a deep recess allows for a stereo speaker beneath the sill, while Levolor blinds can be drawn up into the ceiling.



posters, *May Milton* and *La Troupe de Mlle Eglantine.* That must have been all I could afford. But Edith Halpert encouraged me to follow my interests in art and even allowed me to buy on time. My third purchase was Pascin's *Lady in a Chaise,* and I went on from there. I still added European artists, but it was the Americans that I really started to collect."

Meanwhile, Mr. Lawrence was writing one hit song after another: "Tenderly," "All or Nothing at All," "If I Didn't Care," "Sleepy Lagoon," "The Poor People of Paris." As the list of hits grew by leaps and bounds, so did his collection. "Gradually I ran out of space and decided to weed out artists like Miró and Magritte. Today I'm sometimes tempted by offers, and there are one or two things I might eventually want to change, to upgrade, but the art was bought with the definite idea of keeping it."

In 1979, after a ten-year stay in Los Angeles, Mr. Lawrence and his collection moved back to their native New York—to an eight-room triplex by the East River. He was fortunate in having Richard Debnam Lawrence, an interior designer with a rare sense of detail and color, light and texture to create a setting for himself and his art. "It was a question of studying the architecture of the new apartment and making strong decisions of what went and what stayed," says Richard Lawrence. "The art dictated those decisions. Jack wanted the art to sparkle, to have people become aware of it. He wanted it to be lived with. We didn't want the apartment to appear as a highly decorated 'Who did it?' It's more emotional and more important to have people say, 'Oh! What a fine feeling here!'—to have art and people look good together."

The interiors Richard Lawrence created are of great finesse, and achieved with a zealous attention to detail. The colors and surfaces are as nuanced as a Pascin watercolor, the lines as incisive as a Shahn portrait, and the interplays of light and space as sensuous as an O'Keeffe still life.

Richard Lawrence aptly terms it "a reflective apartment," a fit setting for the composer and his collection of primitive art and early-twentieth-century American art. The setting is more than appropriate for art whose very mood is eminently reflective.□

—*John Loring*

THE IDEALS OF FUNCTION in architecture and design, which put an end to much nineteenth-century splendor, have created almost as much confusion as their promoters felt they were eliminating. After half a century of severity, designers now find luxury extremely difficult to achieve without wandering into the trap of misguided opulence.

It was precisely this problem Roman designer Luigi Sturchio had to face when he was invited by a Saudi Arabian to design the interior of a new yacht. Adnan Khashoggi is an international businessman and owns homes in some of the great cities of the world. He loves to travel, and this is why, two-and-a-half years ago, he decided to build a yacht. "He simply asked for, and got, one of the largest and most technically advanced private vessels in the world," says Signor Sturchio. "When he suggested I take on the interior design, he gave me carte blanche to go ahead with any idea I considered suitable. I was delighted, of course, but a little perplexed. Here was an opportunity to do anything I wanted, but designing a boat imposes strict limitations. Apart from technical considerations such as choosing materials and textures resistant to salt and changes in temperature, the yacht was to be styled at a pitch of luxury I had never contemplated when I designed my first three private yachts. How far could I go? It is not easy to do something contemporary and *that* luxurious at the same time.

"However, I must say that the owner, Mr. Khashoggi, was extraordinarily kind and helpful. If I had problems—and naturally there were many technical ones—Mr. Khashoggi did everything to smooth my path. It was an ideal working relationship. So was my collaboration with Lorenzo and M. B. Benetti, who own the shipyards in Viareggio, where the *Nabila* was built. They made this long and tricky job a pleasure. The *Nabila* is, after all, one of the most complete private yachts ever built. Push-button telephones operate through satellite to every number in the world, and you can call from every cabin. The kitchens alone are an amazing experience. These great technical achievements are due to the English builder, Jon Bannenberg. It was only when the whole structure was complete that I came in and started on the interior décor. On July 25, 1980, *Nabila* was ready to sail."

All the interiors were projected, designed and realized by Luigi Sturchio—a remarkably tall order. Fabrics are all Italian-made except the carpeting, which comes from America. Soft chamois leather is used extensively on wall and ceiling panels, which are all removable to facilitate servicing the network of cables and tubes they conceal. These chamois wall panels that turn up in different colors all through the ship are connected by Mondrian-style strips of smoked crystal. In the main saloon, works of art



Cruising the Mediterranean waters off the coast of Italy is Adnan Khashoggi's sleekly contoured yacht, *Nabila*, one of the world's largest and most technically advanced private vessels. Built over a two-year period at the Benetti shipyards in Viareggio, the ship is capable of speeds up to twenty knots. Designer Luigi Sturchio devised a luxurious and practical interior for the 282-foot, 1,800-ton yacht.

On Board the Nabila

A Tour de Force of Modern Technology and Design

INTERIOR DESIGN BY LUIGI STURCHIO
PHOTOGRAPHY BY ROBERT EMMETT BRIGHT





Mr. Khashoggi's yacht was built to take him comfortably and in luxury to any portion of the world.







OPPOSITE ABOVE AND OPPOSITE: Generous expanses of neutral color enhance the sense of spaciousness in the Main Saloon, which is defined by several groupings of silk-covered seating. Sweeping contours enliven the geometrically patterned ceiling, whose chamois-wrapped panels are easily removed for access to electrical wiring. Wool carpeting, here and throughout, from Edward Fields, continues the linear theme. Wood trimmed in brass gives a warm sheen to walls and to rounded side tables, each of which contains a telephone linked by satellite to ports around the world. ABOVE: In the Discothèque, a mirrored ceiling, gleaming gilded bronze flooring, and seating upholstered in aureate fabric create a vivid setting for evening festivities. A panel contains equipment for producing lighting effects, laser-beam spectacles and clouds of mist. LEFT: In the Dining Saloon, the table consists of two small round units joined by a removable extension. Reiterating the mood of luxe, the ceiling is punctuated by brass strips concealing lighting. Behind sliding leather panels are shelves for storing dining accoutrements.



are given maximum exposure: The curve of the bronze bar is, in fact, a sculpture by Gio Pomodoro. The whole ship breathes comfort and space. Her proportions are vast, but the *Nabila* has accommodations for relatively small parties. There are two master suites, for Mr. Khashoggi himself, and a smaller one for his daughter, Nabila, for whom the ship was named, and six guest suites of identical design—each comprising an entrance hall, boudoir, bedroom and bath. The suites are named after precious stones, and thus vary in color from lapis lazuli and topaz to emerald and ruby. Each boudoir contains a television set that descends into a cabinet when not in use. Bathrooms are in onyx, with large panels of mirror that fling perspective to the winds. Apart from the expected sun decks and swimming pool, the *Nabila* has spectacular indoor diversions. A theater, cocooned in dark leather panels, contains some of the most comfortable seating imaginable. Much less languid is the startlingly equipped discothèque. Its battery of lights and speakers creates the proper atmosphere, and guests can be dazzled, theoretically, anywhere from Hudson Bay to the China Seas. A dining saloon seats sixteen in formal comfort and in hushed privacy, an area congenial to the business conferences that take place regularly.

Mr. Khashoggi's yacht was built to take him comfortably to any port in the world. He may drop anchor off a remote island while enjoying the atmosphere of a New York City penthouse. He is a born traveler, who feels at home in almost any part of the world, and now that the *Nabila* is launched, he literally *is* at home in any port of the globe. And he is at home in a way that is patently unique in an era when the grand gesture involved in the construction of a sumptuous yacht is a rarity. □

—*Adrian Cook*





OPPOSITE: Walls covered in dark leather envelop the Theater, whose deeply cushioned sofas and chaise longue are upholstered in striped cotton. Control panels adjoining each seat include telephones and service bells. ABOVE: In the pristine Bedroom of one of the opulent suites, leather ceiling panels restate the geometric motif that prevails aboard the yacht, while walls are covered in Chinese lacquer. The subtle feather design embellishing the wool carpeting is repeated on handpainted pillows. Shaped like twin petals, the marble table has a mirrored top with facets that open to reveal small compartments. The cabinet at the foot of the bed holds a television set, which, at the push of a button, rises and swivels in any direction. The colorful abstract painting is by Piero Dorazio. LEFT: In the Bath of one of the master suites, a dressing table of lapis lazuli is wedged between gracefully curved lacquered compartments, exemplifying both the luxury and efficient use of space that characterize the yacht's design.

In the Aegean

Preserving the Native Heritage of Patmos

INTERIOR DESIGN BY JOHN STEFANIDIS
PHOTOGRAPHY BY DERRY MOORE



"WHY DO I RETURN time and time again to Patmos?" asks interior designer John Stefanidis, who recently completed his eighth dwelling in seventeen years on the rocky volcanic Dodecanese island in the Aegean Sea of Greece. "It's because I'm captured by the mystic yet vivid living quality of the monastery of Saint John the Divine; it permeates the atmosphere of the little town of Chora, where most of the houses I've restored are. It is also because Patmos is far enough away from Athens not to be filled with the usual holiday crowds, and it is not a social resort like Mykonos or Hydra. It is a place to explore, appreciate and enjoy."

A cosmopolitan Greek, born in Egypt, residing in a London townhouse overlooking the Thames, John Stefanidis explains his work in Patmos: "Actually, I've tried to make things look as they were before. Between the seventeenth and nineteenth centuries, wealthy local sea captains built some fine dignified mansions that clustered around the base of the monastery, but their descendants later abandoned them for more profitable centers abroad."

In the project recently completed—a nineteenth-century captain's house combined with a rustic sixteenth-century guest house—the designer was given great latitude. "I had plenty of scope," he says, and, like the early navigators, he made use of Patmos artisanship and the potpourri of goods they acquired on voyages around the globe. "Thus, I have combined the heavy Patmos black wood





Main House

Designer John Stefanidis used indigenous art and furnishings to maintain a traditional flavor in a residence and guest house on opposite sides of the Aegean island of Patmos. OPPOSITE: The main residence, a 19th-century sea captain's house, is one of a cluster of homes on a slope below a monastery. LEFT: Characteristic stone surrounds and quoining adorn the whitewashed façade. ABOVE: The trio of allegorical paintings in the Downstairs Sitting Room is by a local artist. RIGHT: In the Dining Room, Italian-inspired appointments contribute antique accents. The allegorical painting is by a Patmos artist.



furniture, sea chests, floor tiles of terra-cotta with four-finger patterns, or swiles, made in nearby kilns, island-style sofas with thick mattress-like cushions, and naïve family portraits. These are mixed with delicate rugs from India, Venetian lamps, English china and silver, huge gold-plated mirrors, icons from Byzantium and paintings from Italy."

The designer recalls that when he first came to Patmos he had to bring a plumber from Athens. "Now we have excellent local people, and I've encouraged the artisans to resurrect their ancient trades. Now, for instance, I can get some of my furniture and textiles produced on the spot."



Will Mr. Stefanidis, like the seafarers of Patmos, move on to other

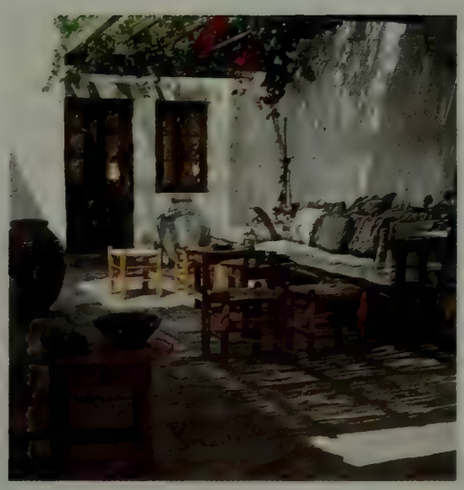
ABOVE: Uncluttered simplicity defines the Guest Room, where a durrie rug reiterates the cool palette. The beamed ceiling establishes a rugged foil for an iron four-poster bed pristinely embellished with cotton ruffles. The small chair is Italian. LEFT: A balcony beyond the upstairs sitting room overlooks the port of Chora, where ships arriving at Patmos drop anchor.





Guest House

LEFT: Wooden double doors and a tiny shuttered window punctuate the entrance façade of the guest house, situated on the leeward side of the island. ABOVE: In the Dining Room, unpretentious architectural detailing, modest furnishings and an old-fashioned bread oven blend in rustic harmony. The rectangular recess shelters a lantern. Flooring is of stamped terra-cotta tiles made on Patmos. The ceramic plates are from Crete. RIGHT: A pergola roof entwined with bougainvillea partially shades a courtyard on an upper level of the guest house. Island craftsmen produced the informal sofa, tables and rush-seated stools.



islands in the future? He says this is unlikely, since he continually finds fresh forms of expression where he is. He observes that the present project is the most elaborate he has done in Patmos. "I've returned with a new eye and have included even more local details. We have, for example, painted the wooden walls separating summer and winter quarters with motifs found on very old Patmos furniture—carnations, doves, and gentlemen playing guitars. I put in an antique chandelier of tin, and an



Empire mirror that a merchant must have brought to Chora long ago."

In the pursuit of good design, John Stefanidis has learned a great deal from the work of Le Corbusier, Bramante, Michelangelo and Louis

ABOVE AND LEFT: Wood paneling in the Master Bedroom was painted and stenciled with flowers and Oriental motifs. Floral images recur on vases and jars, which perch on shelves and in unusually shaped niches. The beds have handpainted railings and drawers. A door that blends into the wall, when closed, opens to a dressing room veiled by embroidered drapery.

Kahn. "But Patmos architecture has nothing to do with this," he says, returning to his original theme. "It has grown by itself, and its idiom is functional, cozy and indigenous. Nothing you do to an Italian palazzo



will turn it into an island home. You can make it comfortable, but the idiom will have to be Italian. The Greek islands were never great cultural centers, so a Tintoretto is completely out of place. Someone will probably try and bring one in, eventually, but design for design's sake is unnecessary. I hate overdesign as much as I dislike the word *decorator*. Littering a place with too many clever objects is no way for an intelligent and caring person to function."□

—Peter Dragadze

ABOVE: Cupboards in the Guest Room are painted with geometric designs like those used on Aegean fishing boats. Posing a contrast to the warm wood tones and kilim rugs, a lace canopy enhances the 19th-century four-poster bed. RIGHT: A border of stone, left bare of whitewash, frames a doorway leading to an inside courtyard appointed with terra-cotta storage jars.

Art: Phases of the Moon

The Shades between Night and Day



ABOVE: *Moonlight Scene: Castle on the Rhine,* George Caleb Bingham, 1857–59. Oil on canvas; 14" x 20". Ringed by masses of luminous clouds, the moon spills a clear light across still waters, dramatically highlighting the silhouetted castle. Coe Kerr Gallery, New York.

OPPOSITE: *At the Park Gate,* John Atkinson Grimshaw, 1878. Oil on canvas; 20¼" x 24¼". A solitary carriage emphasizes the contrast between the cold play of moonlight and the inviting glow from the windows of the artist's own home. Bury Street Gallery, London.

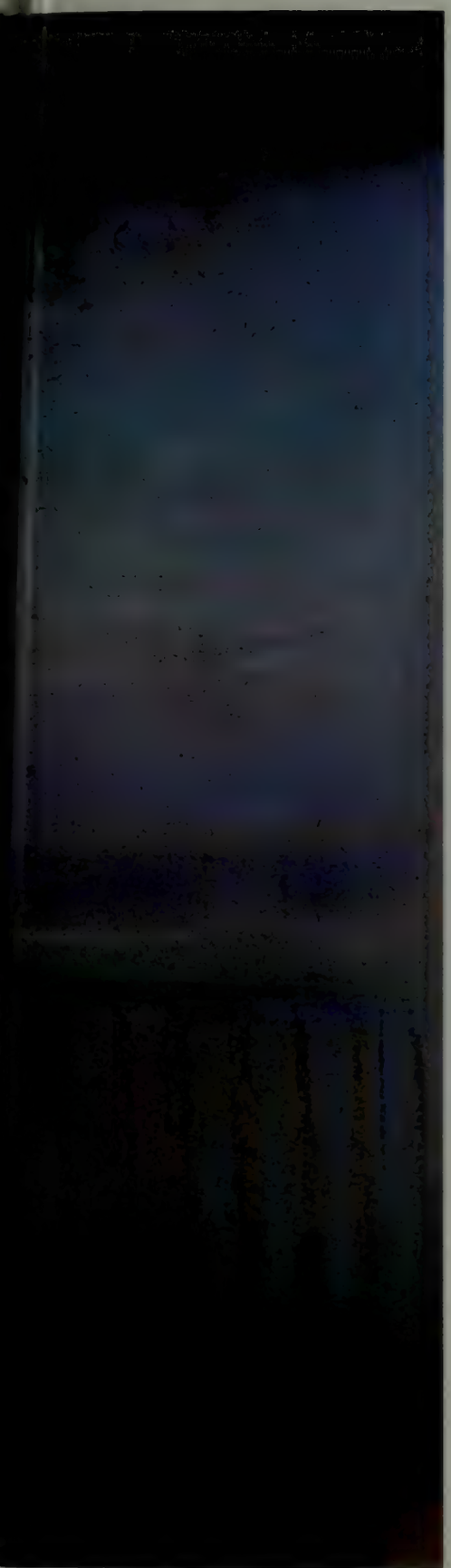
AN EIGHTEENTH-CENTURY poet called the moon a "sweet regent of the sky." It is no wonder that this brilliant silver light glowing from the heavens has inspired the artistic imaginations of painters over the centuries. The moon was at its fullest in nineteenth-century art, thanks in large measure to the Romantic sensibility that heightened painters' appreciation for nature and encouraged them to portray it in an emotionally charged manner. The moonlit landscape provided European and American painters with an ideal pretext for creating images that were strikingly poetic, elegiac, melancholy and slightly unreal. Moonlight permeated all of the arts. Not long after Beethoven composed his Sonata in C-sharp minor, in 1801, a critic wrote that it reminded him of moonlight on Lake Lucerne, so the piece became known as the "Moonlight Sonata." Debussy's "Clair de lune" is, of course, an evocation of moonlight.

Prehistoric people experienced an

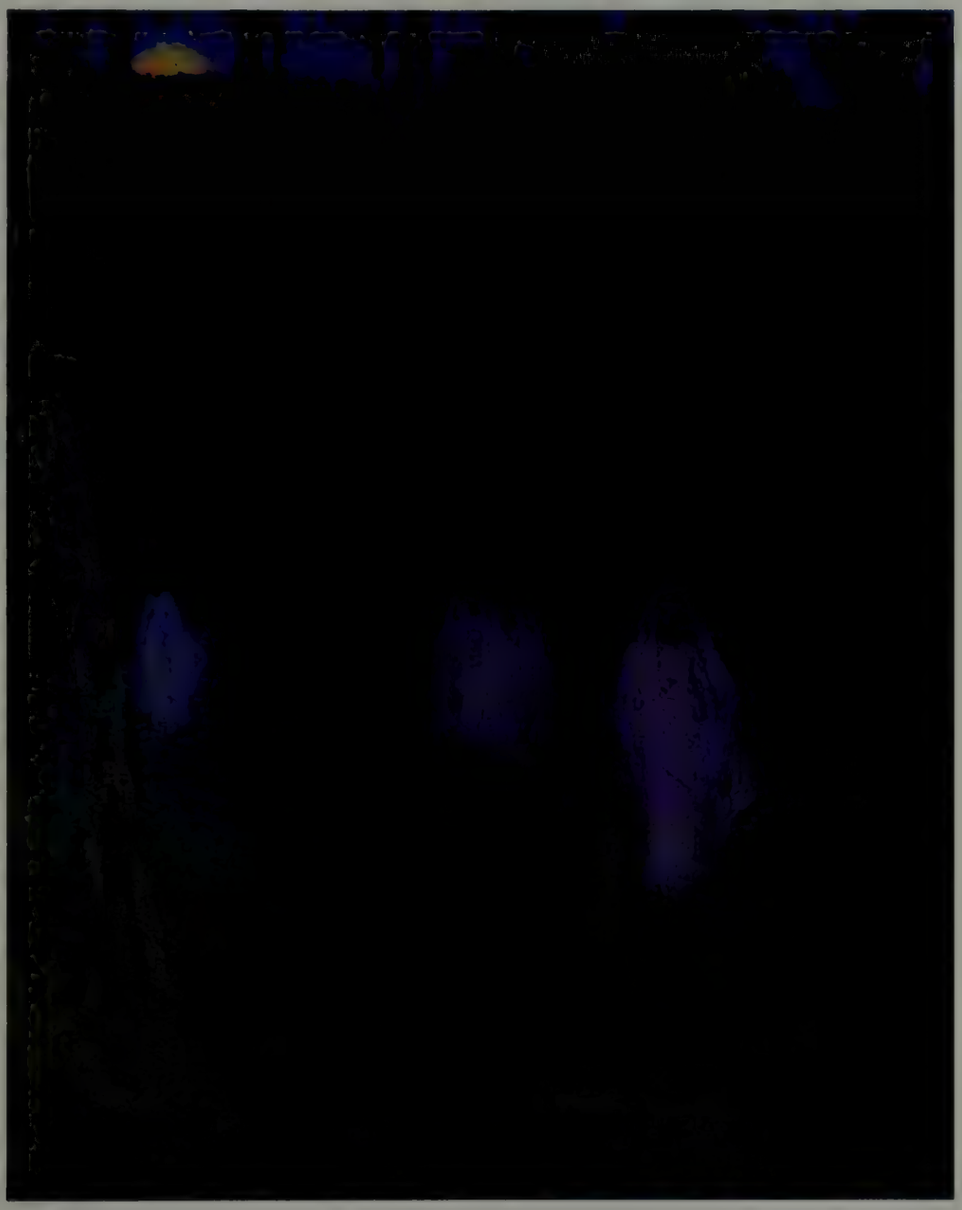




ABOVE: *Nocturne*, William Partridge Burpee, circa 1895. Pastel on paper; 15¼" x 20". An evanescent shimmer of delicate color harmonies envelops a sensitively felt view in an aura of stillness. SKT Galleries, New York. OPPOSITE ABOVE: *Moonlight*, Childe Hassam, 1907. Oil on canvas; 25¾" x 36¼". Using the characteristic broken brushstroke and light palette of the Impressionists, Hassam creates a serene landscape of shifting light on water. Berry-Hill Galleries, New York. OPPOSITE: *Le Songe de la nuit*, Henri Le Sidaner, 1894. Oil on canvas; 17¾" x 14¼". Shrouded figures isolated in a darkening wood are mesmerized in the surreptitious glimmer of the moon in this evocation of a Symbolist reverie. Galerie du Symbolisme, Paris.









absolute awe of the moon, which moved capriciously in the sky. Unlike the sun, which shows only one blazing face and rises and sets reliably, the moon appears in many guises and moves on an elliptical orbit.

The type of moon that induces strange behavior is evident in *Le Songe de la nuit*, by French Symbolist painter Henri Le Sidaner (1862–1939). The artist's mysteriously shrouded women, wandering like apparitions or restless spirits, appear to have been lured to their nocturnal stroll by the haunting moon, which illuminates the dreamlike scene.

The moon plays a peripheral but provocative role in Winslow Homer's *On the Cliffs*, an 1883 watercolor inspired by the artist's visits in preceding years to the fishing port of Tynemouth, England, where the renowned American realist first began to paint the sea and the people who made their living from it. While visiting this part of the English coast, which is noted for its storms and shipwrecks, Homer made many sketches of the local women, who busied themselves with needlework as they patiently awaited the return of their men. Homer's moon is reminiscent of that satellite's uncanny ability to remain visible in daylight, as well as the practical role it plays in navigation when it is not obscured by the nebulosity of clouds or fog.

Not all moons are as bleak or melancholy as those portrayed by Homer and Le Sidaner. Obviously the celebrated American Impressionist Childe Hassam did not think of insanity, storms or bad dreams when he looked at the moon. His *Moonlight* of 1907 offers a serene vista of a



FAR LEFT: *On the Cliffs*, Winslow Homer, 1883. Watercolor on paper; 13¾" x 19⅛". A frieze of three women conveys quiet perseverance and strength. Andrew Crispo Gallery, New York.

LEFT: *Moon and Sea II*, Arthur Dove, 1923. Oil on canvas; 24" x 18". Dove transforms the moon's subtle force into a visionary drama of solid contours and translucent color. Andrew Crispo Gallery, New York.

radiant full moon whose reflections gracefully skim the shimmering water, inducing a mood of reverie. Hassam's is the poetic type of moon that lyricists write about.

A similarly placid moon brightens the nocturnal scene by John Atkinson Grimshaw, nineteenth-century English painter who lived in Leeds and became noted for his Yorkshire landscapes. Grimshaw's moon glows with a fullness and self-confidence entirely appropriate to Victorian England. The lunar light not only illuminates the clouded sky, but contrasts with the interior lighting that glows from the house windows.

The moon's powerful interaction with the tides is dramatically summarized in the almost emblematic *Moon and Sea II* by Arthur Dove (1880–1946), one of the most widely esteemed American modernists. In the 1920s, when he painted this picture, Dove lived on a houseboat on Long Island Sound, where he became sometimes numbingly familiar with the rigors of life between sky and sea, coping with freezing winters, pounding storms, and long stretches of solitude when the moon dominated the surrounding void of night.

Today's artists have witnessed moon landings on television and in newspaper photographs. The once idealistic and romantic visions of the moon are now often represented more symbolically. What hasn't changed is the fascination with earth's only satellite and its image, which remains magical.□

—*David Bourdon*

A New York author who writes regularly for art publications, David Bourdon has recently completed a biography of Alexander Calder.





Casual Elegance

House in a Spanish Style

INTERIOR DESIGN BY RON WILSON
LANDSCAPE ARCHITECTURE
BY JERRY CUMMINGS
PHOTOGRAPHY BY DAVID GLOMB

OF THE MANY ARCHITECTURAL styles to be found in Beverly Hills, it is often the Mediterranean that blends most happily into this particular landscape. However, interior designer Ron Wilson, who lives in one of the most beautiful examples of such a house himself, is well aware of the special design problems involved.

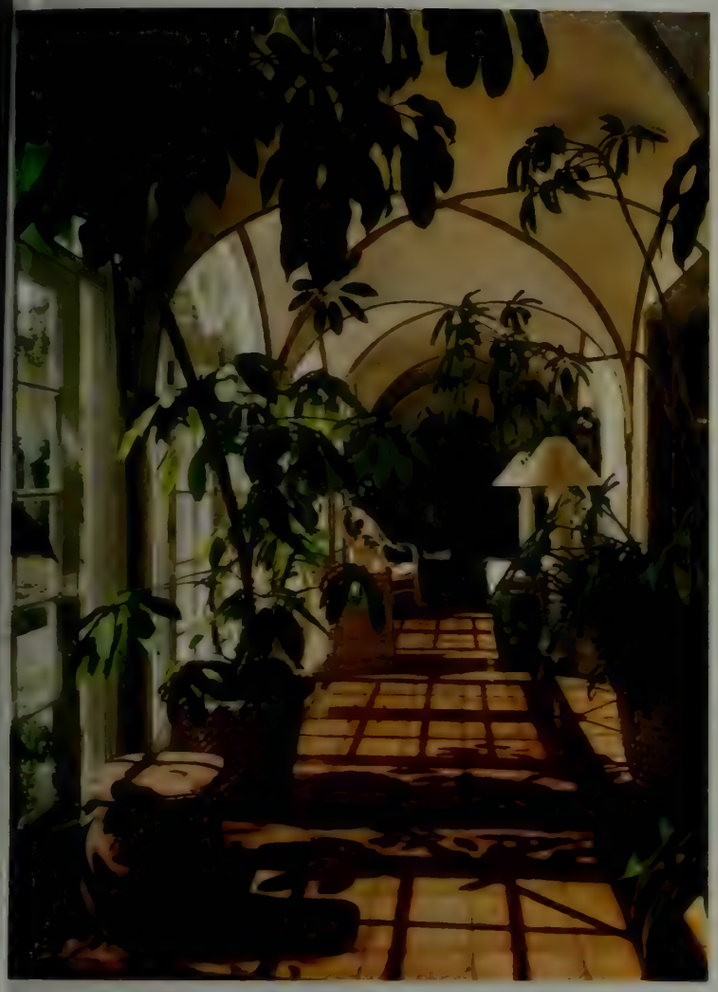
"It often happens that old houses in this style are more of a challenge than they appear to be at first," he explains. "Today most people who buy these houses are determined to preserve their original character, and they want the interior design to reflect that easier and casual way of life associated with it. At the same time, they are almost always sophisticated, widely traveled people who expect the atmosphere to have elegance and grace. So the designer must bring together two different worlds."

Still another problem arose when Mr. Wilson was asked to arrange the interior of such a Mediterranean-style house for clients who had abruptly terminated the services of one designer. Considering these somewhat ominous circumstances,

Designer Ron Wilson melded sophistication and comfort in his plan for a Mediterranean-style residence in Beverly Hills. In the Living Room, a carefully modulated color scheme evokes a mood of warmth. Draperies and pillows of deep-toned taffeta complement the glowing hues of walls, and of chairs upholstered in chenille; floral-printed silk offers a crisp accent. A contemporary Chinese rug unifies the flexible seating arrangement. Presiding over the carved wood and marble chimneypiece is a Ch'ing Dynasty painting in folk style; an antique Chinese ceramic temple figure occupies a pedestal between windows. The substantial French *bibliothèque* holds a collection of blue and white porcelain.



"The house today is a place where a lot of living goes on," says the interior designer.





OPPOSITE: In the Library, a beamed ceiling crowns a medley of forms and textures. Walls covered in Clarence House wool set off an English pine secretary and the Medieval-style chimneypiece—both graced by American Indian baskets. ABOVE LEFT: French doors surmounted by fanlights open the Gallery to the patio. Painted detailing accentuates the vaulted ceiling and balances pilasters between the French doors with trompe l'oeil counterparts along the interior wall. Handpainted canvas from Rose Cumming enlivens the wicker furniture. ABOVE RIGHT: A mirrored wall that reflects the gallery and patio, and the sky-hued walls, evoke a sense of airiness in the windowless Dining Room. Antique Japanese chargers, a durrie rug from Decorative Carpets, and delicate handpainted wall motifs introduce a garden theme. Upholstery fabric is from Donghia Textiles.

Ron Wilson felt there were good reasons to proceed with the greatest caution. He knew that personality conflicts between client and designer can obstruct the execution of even a well-conceived plan. However, the owners, who had done a thorough job of researching his previous work, refused to take no for an answer.

Time was a critical factor because the owners, wearied by months of frustrating and abortive experiences, felt they could not tolerate much more disruption of their personal lives. The initial meeting between Mr. Wilson and his clients always takes place in his own house. It is there, he feels, that people can most readily gain a sense of his particular approach to interior design. "Houses tell a great deal about their occupants, and I believe that an hour in my own house tells far more about my ideas concerning design than several hours of talking, shopping with clients or showing them sketches. If, after the first meeting, people appear unsure of the way I intend to handle the work—or if I feel uncomfortable myself—I decline the project. I find this approach at the very outset of an assignment can save a good deal of time and confusion. Good taste alone is not enough. The designer must possess a kind of sixth sense that enables him to *feel* the



ABOVE: Understated opulence prevails in the Master Bedroom, where silks from Brunschwig & Fils swathe the bed, pillows and walls, and a ribbed silk from Stroheim & Romann covers commodious armchairs and a Louis XV–style bench. The durrie rug from Stark repeats the geometric emphasis, which is varied by an 18th-century French armoire. The symmetrically arranged prints are English. Brass lamps are from Koch & Lowy. RIGHT: The southern California climate makes the pool a perennial focus for family activities. An arcade separates the spacious luxuriantly planted patio from an alfresco dining area near the house.

environment any client is seeking."

It is his policy to present two alternative plans at the outset of a new design project. However, the plans are never radically different, but rather, two different versions of the same idea. It frequently happens that after this first meeting, when the client has chosen different elements from each of the plans, they merge easily into one definitive statement. Mr. Wilson never shows illustrations of his designs, and he is a man who does not waste time or words.

The clients for whom he completed this recent project have two active children and lead unusually full lives that involve them in community affairs, politics on both local and national levels, as well as broad cultural interests. Above all, they feel it is of the utmost importance to create a strong, supportive, familial atmosphere for their children. "The house is a place where a lot of living goes on," says the designer, "and it is the quality of life that is important.

"Together the owners and I walked the razor's edge—occasionally a very precarious one—between elegance and sophistication on the one hand, and casual practicality on the other."

Once all concerned agreed on the initial form of the design, work proceeded quickly. Original cornices, moldings and doors were restored or, when necessary, reproduced. The long tiled gallery, opening to a classic patio, had been badly marred by the installation of sliding glass doors, and these were replaced by French doors. Predominant colors throughout the house are peach, coral, salmon and a wide spectrum of blues. In varying shades they appear in the Moroccan and durrie rugs, upholstery fabrics and walls.

Thus, rapidly and professionally, Ron Wilson has revitalized the charm of a Mediterranean-style villa in Beverly Hills and produced a house of casual elegance, which illustrates California living at its best.□

—*Arnold Dobrin*





Closeburn Stud

A Spirited Dutchess County Thoroughbred Farm

INTERIOR DESIGN BY NED MARSHALL AND HARRY SCHULE
PHOTOGRAPHY BY THOMAS S. BERNTSEN



"I DIDN'T CHOOSE the house," confesses Mrs. C. Cannon Cogswell, "the house chose me." The house in question is a rather conventional eight-room structure set on a small hill near Millbrook, New York, and overlooking rolling countryside thick with pines and oaks and fruit trees.

At Closeburn Stud, her horse farm near Millbrook, New York, Mrs. C. Cannon Cogswell delights in Ned Marshall's and Harry Schule's traditional design for the main house. OPPOSITE: A pond reflects verdure surrounding the Colonial-style residence. ABOVE: A flower-strewn hill overlooks the large main stable.

"The truth of the matter is, I bought it for the barns," as well as, surely, for its one hundred and fifty acres and the large indoor riding ring, stables, outbuildings and cottages that comprise the horse farm, *Closeburn Stud*.

Purchased three years ago from Bennett College, the farm is a chapter that follows quite logically in the story of its owner's life. Racing, showing, jumping—these have always been Mrs. Cogswell's enthusiasms. She explains: "The history is there, and this is the result of it. I've lived in Millbrook since the 1930s,

Appropriately for the country, English pieces predominate. "They're warm and friendly," says Mr. Schule.





and we've owned Thoroughbred horses all my life." Boasting a stallion and forty-to-fifty broodmares a year, Closeburn Stud carries on the family tradition faithfully and with Mrs. Cogswell's considerable vigor.

"She's more interested in the farm," remarks Harry Schule, of Marshall-Schule Design, somewhat forlornly, "than in the house." Admittedly, Mrs. Cogswell's typical days at Closeburn Stud are almost always hectic ones—she classifies them as either "fun days" or "bad days"—and, during foaling season, everyone stays up with the night watchman until dawn. Business takes her regularly to Ireland, England and France, and horses do seem to elicit her greatest enthusiasm. There are themes of horseracing and the hunt in print after print on the library's walls, and yet the house has received more than a fair share of attention from Mrs. Cogswell and also from designers Ned Marshall and Harry Schule, both long well known to her.

Country ease pervades the Drawing Room, which the designers made personal by using Mrs. Cogswell's favorite colors, and pieces from her collection of predominantly 18th-century English furniture. OPPOSITE: A painting by L. Lüthy, of a mid-1800 Manhattan residence, extends the rural flavor. ABOVE LEFT: Enlivening a snug corner, the French screen depicts an equestrian idyll. The sculpted head of Mrs. Cogswell's son James is by Fiore de Henriquez. Silk from Brunschwig & Fils adorns the Hepplewhite armchair ABOVE: Appointments keyed to the vibrant hues of the antique Herez rug include a japanned English secretary and a bench cushioned in velvet from Schumacher





As the process of designing the house was set in motion, Mr. Schule recalls, "there was lots of discussion. First the two of us, then the three of us, then the two of us—if you know what I mean." From the start it was a question of assembling disparate pieces from Mrs. Cogswell's London house and New York apartment, "and then making them work in a new environment, getting the pieces in there, and then," says Mr. Marshall, "pushing them around."

To begin with, there were certain colors Mrs. Cogswell wanted: her favorite red, pink, turquoise and aqua. "Not period colors," Mr. Schule explains. "But then, eighteenth-century colors were awfully bright." On this point, however, the client offers a rationale of her own. "I always keep to the same colors, because my mother said if you have roughly the same colors wherever you live, you can move them easily from country to country"—something that Mrs. Cogswell, who lived ten years in England, has had no trouble in doing. The red and white plantings around the house reflect her preference as well as the colors of her "life silks," the colors worn by the jockeys racing her horses.

If horses are Mrs. Cogswell's first passion, interior design runs a close second. She has been an avid collector of fine furniture—primarily English and French pieces—for a good many years now, so when it came time to furnish the "house that chose

ABOVE: A painted niche seasons the formal Dining Room with exuberant color, while cool-toned walls act as an airy foil for 18th-century mahogany furniture. An ancestral portrait adds a graceful presence. Wallcovering, and upholstery on the English Chippendale chairs, are from Brunschwig & Fils; draperies are of moiré taffeta from Stroheim & Romann. OPPOSITE: A stable and paddock reflect the equine activity that is central to life at Closeburn Stud. Flower beds sport the colors of the Cogswell silks.



her," few further selections had to be made, and hardly anything was actually bought. "Her theory," Mr. Marshall points out, "and ours too, is that if it's all of an approximate period, it doesn't really matter what country each piece is from. If it's all good, it will all work together." Appropriately for the country, English pieces predominate. "They're warm and friendly," says Mr. Schule, "and, frankly, she had them." While both designers feel that "English furniture just about does everything," Federal can be seen here and there, as well, while an Italian console in the dining room lends what Mr. Schule terms "a lighter touch," and the flowery fabric in both master bedroom and guest room is pure French insouciance.

Though the quality of pieces is uniformly high, the pervading atmosphere of the house is decidedly low-key and casual, clearly fitting for a house in the country. Casual though its rooms may appear, however, life at Closeburn Stud is anything but. Hunt breakfasts, large dinners and other entertainments are features of the farm's brisk social life, and there are always horses. "You can be having cocktails Saturday night with Cynthia and her friends," Harry Schule explains, "and she'll be called down to the stables because a horse is foaling—the end of a typical day." These matters bother Mrs. Cogswell not in the least. Most mornings find her at her desk in the library—conferring with the farm manager; on the phone with various racetracks, breeders and trainers; planning which fillies to buy or sell, which to race, which to retain for the sake of bloodlines. "And the good thing is," she points out with evident satisfaction, "I can sit at my desk in the library and see everything going on." Missing, of course, not a thing.□

—*Richard Horn*



Historic Houses: Colonel McCormick

The Former Estate of the Renowned Chicago Newspaper Publisher

PHOTOGRAPHY BY TONY SOLURI

RIDING TO HOUNDS might seem unusual in the context of Wheaton, Illinois, thirty miles west of Chicago. Once a farming area, it is now a suburban community. Located in this unlikely setting, however, is *Cantigny*, whose trails were part of the 500-acre summer home of noted newspaper publisher Colonel Robert R. McCormick. The colonel did have a passion for horses, and Cantigny—originally a sprawling 1500 acres—provided ample space for the fox hunts and polo games he dearly loved. "He was a good rider and a fairly good polo player," says Maryland McCormick, his widow.

As editor and publisher of the *Chicago Tribune* from 1911 until his death at the age of seventy-five, in 1955, Colonel McCormick gained an international reputation for himself and his newspaper. His grandfather Joseph Medill, who was also editor and publisher of the *Tribune*, built Cantigny in 1896, at a cost of $15,000. The original house was designed by Charles A. Coolidge, a Boston architect who had come to Chicago to help plan the Art Institute



An imposing Georgian residence announces Cantigny, the 500-acre Wheaton, Illinois summer estate of the late Col. Robert R. McCormick, editor and publisher of the *Chicago Tribune*. OPPOSITE: Built in two stages, the house combines elements of New England and Southern architecture. The 1896 central section was originally a New England–style frame house, designed by architect Charles A. Coolidge for the colonel's grandfather Joseph Medill. Its portico, with Corinthian columns, is flanked by wings added by the colonel in the 1930s. "I want the new house to last a very long time," Colonel McCormick told Atlanta architect Willis Irvin, who decided to unify the exterior with a sweep of brick. ABOVE: An allée of trees marks an approach to the residence from the estate's main entrance.

and the Chicago Public Library. In the early 1930s, the colonel retained the well-known architect Willis Irvin of Augusta, Georgia, to add matching wings and to cover the frame house in brick. "I want the new house to last a very long time and possibly to become one of the show places of Chicagoland because of its sheer beauty," the colonel remarked.

"We used every bit of Cantigny," says Maryland McCormick, who married the colonel in 1944. She was a friend of his first wife, Amy, who died in 1939, and an early painting of Maryland, done by Amy, decorates the colonel's sitting room. "The colonel's life centered around politics, and at convention time all thirteen bedrooms were filled," she recalls.

A large man, who stood an imposing six feet, four inches, Colonel McCormick liked big rooms with big furniture. "What was comfortable for him wasn't right for anyone else," says Mrs. McCormick. "Generals and politicians who came to visit sat with their feet straight out, because their legs weren't long enough to reach the floor in the colonel's very



Colonel McCormick's grandfather Joseph Medill, also editor and publisher of the *Tribune*, built Cantigny in 1896.

large chairs! I chose most of the furnishings, including the Chinese mural in the dining room. The colonel's first wife was against his enlarging the house, and very few things were purchased in her time."

The McCormicks spent their summers at Cantigny, and the colonel had a small plane he used to commute to his office in the city. For long trips, he traveled in a B-17, which he bought from the army after World War II and had converted. "It was called the *Chicago Tribune*," Maryland McCormick says. "We went around the world any number of times. We both liked to travel." Every inch a Chicago man, Colonel McCormick considered the Midwest the heartland of the country, and he regarded the East as only marginally American. Of course, he had a running feud with some of the New York newspapers over this attitude. "The colonel was a very private person, but he had strong views, which he expressed strongly," says Arthur Veysey, general manager of Cantigny, who was a foreign correspondent for the *Tribune* for almost thirty



OPPOSITE: The Drawing Room—part of the original residence—reflects the influence of Maryland McCormick, the colonel's second wife. She introduced an Oriental theme with a screen of Chinese embroidered silk, and an antique Saruk rug. In replacing timeworn fabrics during recent refurbishments, designer Olga Kiewetz carefully preserved the décor's earlier colors and spirit. English artworks include a 17th-century portrait above the mantel, and a canvas by Sir Peter Lely. ABOVE: Warm tones enliven a traditional arrangement in Mrs. McCormick's Bedroom. Near the Adam mantel, French marquises are adorned with cotton prints—an A. L. Diament & Co. design, also used for draperies, and a soft check from Brunschwig & Fils. A Chinese lap robe complements the Schumacher fabric covering the chaise longue.

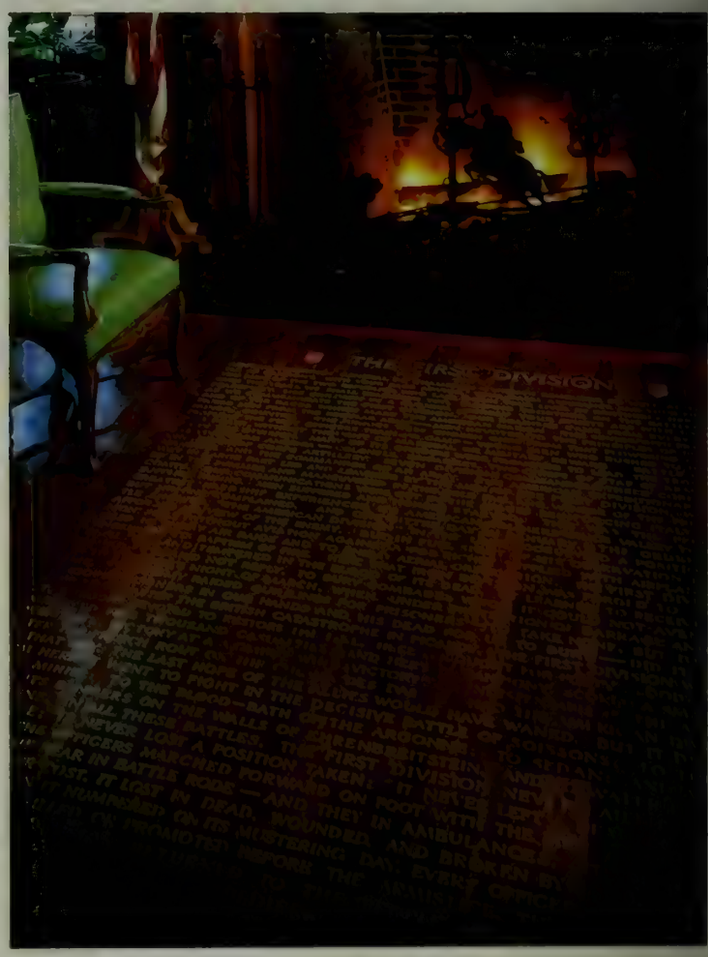
years. Among the men Colonel McCormick admired, three who visited at Cantigny have their favorite rooms marked with bronze plaques. An upstairs suite is called the Colonel Lindbergh Room; the Art Déco bar is the Winston Churchill Room; and one bedroom is named for General Summerall, former commander of the famous U.S. Army First Division.

A former stable at Cantigny is now a First Division museum. In World War I, this division—in which the Colonel was an artillery battalion commander—launched the first American offensive in Europe. The goal was the defense of the small French village of Cantigny, which was shattered by artillery. After the war, in memory of the rebuilt village, the colonel changed the name of his country house from *Red Oaks*.

His last weeks were spent in the library, on the yellow sofas. He died at his beloved Cantigny, and is buried there beside his first wife, Amy. His idiosyncratic ideas extended even to his grave site, which he decreed should be a happy place. For a memorial, he had an artist



"I want the house to last for a very long time," wrote Colonel McCormick.



The Library, which abounds with mementos of the colonel's life and interests, occupies the entire east wing of the residence. OPPOSITE: Brazilian butternut paneling and Neo-Classical detailing emphasize the room's stately proportions. The overmantel portrait of Colonel McCormick is by Clara Fargo Thomas; the portrait of Maryland McCormick, by Wayman Adams. A Steinway piano gleams near the hearth. ABOVE: At the opposite end of the room is a portrait by G. P. A. Healy, of the colonel's grandfather Joseph Medill. Miniature cannons garnish the Victorian library table. At left is a photograph of the colonel by Joseph Parrish; at right, a marble bust of Lincoln by R. H. Park. Drapery fabric is from Schumacher. RIGHT: The speech given by Colonel McCormick in 1937 to commemorate the rebuilding of Cantigny, France, is carved into the pegged teak floor. It was after participating in the defense of that village that he renamed his estate, until then called *Red Oaks Farm*. The fireplace screen shows the colonel—who took pleasure in riding with friends when he was at Cantigny—taking a fence on horseback.





design on the Cantigny grounds an exedra, modeled after those outdoor seating places where ancient Greeks discussed events of the day. The colonel had no children, and he gave his wife the right to live at Cantigny, if she wished, and then it was to be opened to the public. Maryland McCormick loved Cantigny as the colonel did, but without him she stayed only six months. The Cantigny Trust, which now maintains the estate, expanded the gardens, under the direction of landscape architect Franz Lipp. These gardens, among America's loveliest, are a fitting tribute to the leader of what, in Colonel McCormick's day, was called "The World's Greatest Newspaper." □

—*Cara Glatt*

The roll-top desk in Colonel McCormick's Bedroom belonged to his grandfather, from whom he inherited a fervor for journalism and politics; it once held an honored place in the colonel's office at the *Chicago Tribune*. Joseph Medill was a good friend and campaign supporter of Abraham Lincoln, who is recalled in an ink drawing by the White House artist F. B. Carpenter and a bronze head by Carl Tolpo. A photograph of the colonel joins the distinguished ensemble, which includes a marble bust of Washington by John Eckstein.



A masterwork in the tradition of another century. Born of superior ingredients, in quantities limited by its very nature. Smirnoff de Czar. Special reserve vodka deserving of a most calculated consumption. Well-chilled, or over ice.

Robert and Mathilde, fresh from riding in a Peugeot 505S for 3,000 miles on one of the most horrendous roads in the world.

It is late afternoon. The rain has turned to a cold drizzle. In the gloom, a mud-spattered car pulls off the road and stops in front of a small, nondescript building.

Men in blue lab coats hurry over to the car and open the doors. The driver's seat is empty. There are no human beings in the car.

Orders from under the road

The place is a Peugeot testing facility in Europe. The road, so brutal that Peugeot will not subject human test drivers to the ordeal. In their place... robots.

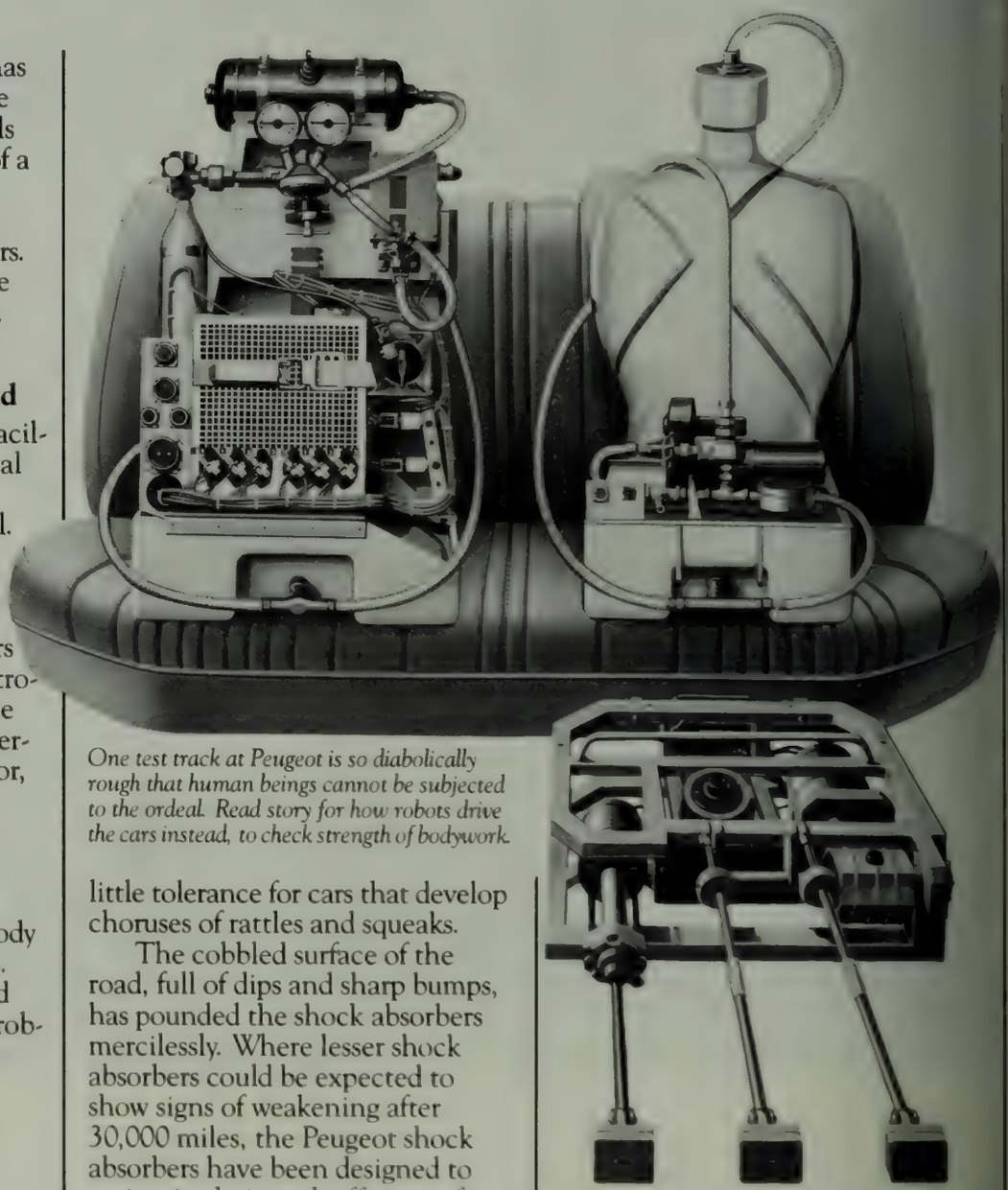
For 3,000 torturous miles, the robots have been under the command of a computer. Orders were sent to the car via an electromagnetic cable buried under the road. The "driver" robot has operated the steering, the accelerator, the clutch, the brakes.

A merciless pounding

The car is a Peugeot 505S. Its body is welded rigidly in 3,932 places. The robot testers have punished the body along this vile road, probing for weaknesses. Peugeot has little tolerance for cars that develop choruses of rattles and squeaks.



Sections of Belgian pavé that pound cars mercilessly are replicated on robot test track.



One test track at Peugeot is so diabolically rough that human beings cannot be subjected to the ordeal. Read story for how robots drive the cars instead, to check strength of bodywork.

The cobbled surface of the road, full of dips and sharp bumps, has pounded the shock absorbers mercilessly. Where lesser shock absorbers could be expected to show signs of weakening after 30,000 miles, the Peugeot shock absorbers have been designed to maintain their peak efficiency for 60,000 miles of normal use.

Inside a tough car... soft touches

Lest all this talk of Peugeot's toughness and durability mislead the reader into thinking of the car as some crude, range-riding vehicle, now is a good time to step inside the car.

The interior of the Peugeot 505S teems with soft touches. The seats welcome you like an old friend. They have no jouncy springs; in their place is polymerized foam, molded to the shape of the human anatomy under the guidance of physiologists.

A pleasant surprise: this is a *true* 5-seater, with room in the

back for adult-length legs and adult-height heads.

The heating and ventilating system can be directed to play cool air across your face while simultaneously bathing the rest of you in warm air—a great help in keeping a driver fresh and alert on long trips in the winter.

The radio is a marvel of electronic wizardry. It will automatically scan the dial for the next station, pause a few seconds so you can sample the broadcast, then move on to the next station unless you order it to stop.



A Peugeot winning the car-breaking Bandama Rally in Africa, 1978. The almost eerily smooth suspension helps make Peugeot the best-selling car on the continent, which has some of the roughest roads in the world.

The meaning of "S"

Peugeot does not believe in nibbling you to death with extra-cost options. When you spend $13,520* for a gasoline-engined 505 S, this is the "S" (for Special) equipment that comes with the car:

- Factory-installed air conditioning
- Electric sunroof
- Cruise control
- Electric windows
- Digital AM/FM stereo radio with Seek/Scan tuning and four speakers
- Automatic electric antenna
- Central door-locking system—a twist of the key locks all four doors
- Alloy wheels
- Multi-adjustable driver's seat.

So fully equipped is the car that the only other ways to spend your money are by ordering a 3-speed automatic transmission ($360) in place of the 5-speed overdrive manual gearbox, and by specifying metallic paint ($290).

The Peugeot Lion



The lion has represented Peugeot since 1858. It was Peugeot that built the first car ever sold commercially (1891)...the world's first diesel-powered car (1922)...and the first high-rpm diesel engine (1967).

Crotchety about quality

Only rashness bordering on insanity would lead any carmaker to promise you a car free of even a single fault. Human beings make cars, and human beings make mistakes. Peugeot, however, is extremely crotchety about quality.

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Javier de Olaso
continued from page 143

The deep verandas, planes o glass, and enveloping garden co tribute to the unification and flow c space, a visual interplay that suc ceeds because of the simplicity of th rooms and the intentional absence o color and distraction. Javier de Olas was firm on this point: "I did no want anything to interfere with th purity of the architecture. There is n decoration in the house, only object of art." Carefully selected Orienta



The austere Japanese-style landscaping of th residence in Madrid complements its pre cise wood detailing and traditional tiled roo

wall scrolls, pedestal vases and lo tables will be supplemented by seat ing cushions and low wooden plat forms for Japanese *futon* beds.

The house in Madrid is not Javie de Olaso's last effort to combine modern and traditional Japanese ar chitectural styles in a harmonious way. He would like to build a more modern house, of exposed concrete which would accommodate contem porary art and sculpture without de nying its debt to Eastern principles. The architect views each project as an opportunity to develop a unique vi sion, and to realize that vision as fully as possible. Although all of his designs have in common a concern for formal aesthetics, his work is notable for its variety—a trait promis ing that Javier de Olaso will surely continue to produce intriguing and innovative architecture.□

—*Barbara Flanagan*



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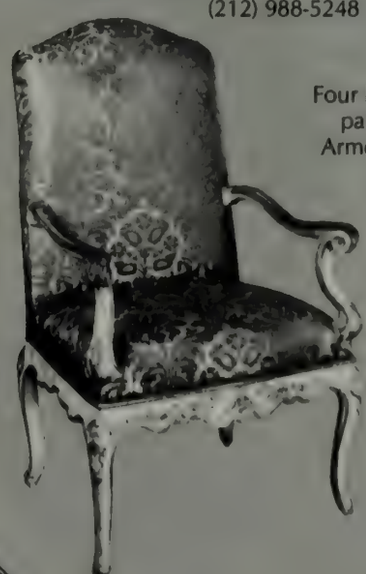
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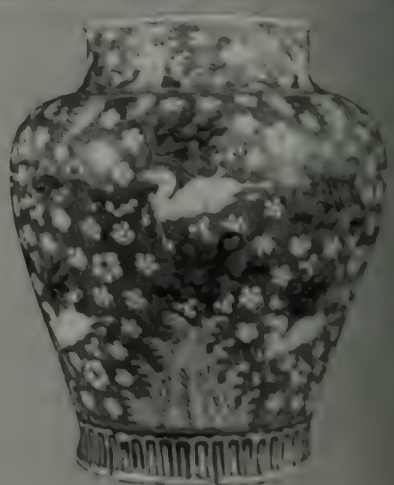
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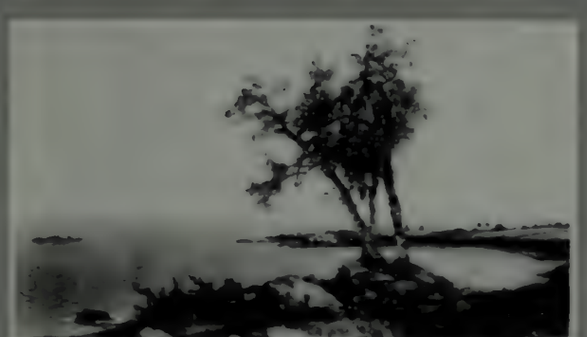
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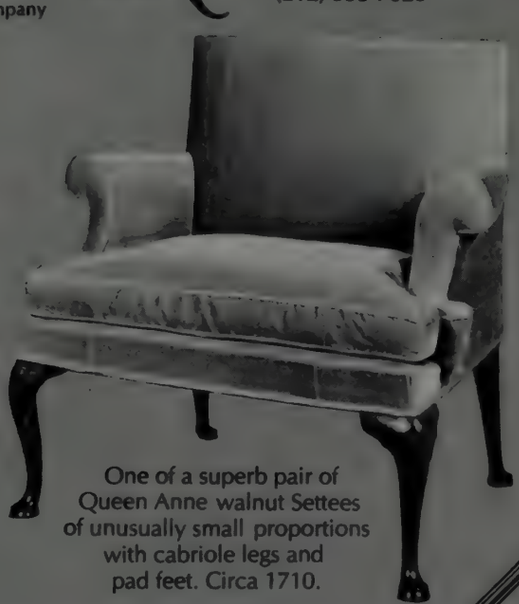
Aquamarine, garnet, diamond and emerald brooch from a suite consisting of necklace, brooch and earrings, designed in the 1940's to incorporate a Georgian garnet necklace. Length: 3⅞"

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The Spirit of American Antiques

TUCKED AWAY on the second floor of a building on Madison Avenue between Eightieth and Eighty-first streets in New York is a small antiques shop bearing the name of its owner—George E. Schoellkopf. On one wall of the shop, a portrait of an anonymous lady, by the eighteenth-century painter William Jennings, hangs above a rare maple and walnut Queen Anne chest. On an adjacent wall a horse-and-sulky weather vane is displayed in front of an 1890s scarlet and blue Amish *Bars* quilt.

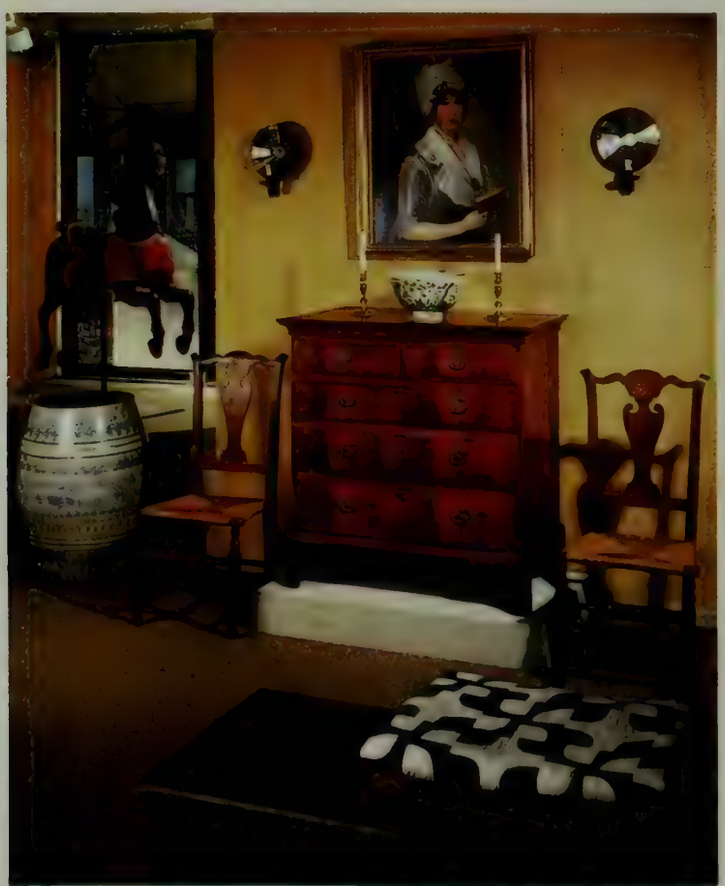
American antiques were not always George Schoellkopf's love; in fact, the first antiques he collected were English. "Twelve years ago, when I opened the gallery, my family thought I was crazy," says Mr. Schoellkopf. "I had been responsible for talking my mother into selling all the American furniture in our house. When I was growing up in Texas, there were few really fine examples of American art and antiques. It wasn't until later, when I moved to New York, that they became my passion."



PHOTOGRAPHY: FELICIANO

Alluding to the "special kind of energy" that graces the American furniture and folk art of his New York gallery, George E. Schoellkopf holds a carving of a shorebird, crafted by Charles Thomas at the turn of the century.

Windsor chairs, weather vanes, eagles, whirligigs, hooked rugs, quilts—these are just a few of the many pieces we associate with the increasingly popular "American style." "There is something for everyone," says Mr. Schoellkopf. One of the reasons he is so captivated



In the front gallery, a portrait by the 18th-century artist William Jennings presides with solemn dignity over a Queen Anne maple and red walnut chest, circa 1730–1750. Adding frivolity is a prancing carousel horse and a *Drunkard's Path* quilt, both from the late 19th century.



Poised atop a Hudson River kas of red gumwood, 1740, a cluster of late-19th-century Brant decoys complements the rustic atmosphere of the back gallery. In the foreground, four late-17th-century Carver side chairs attend an early-18th-century maple gateleg table from Massachusetts.

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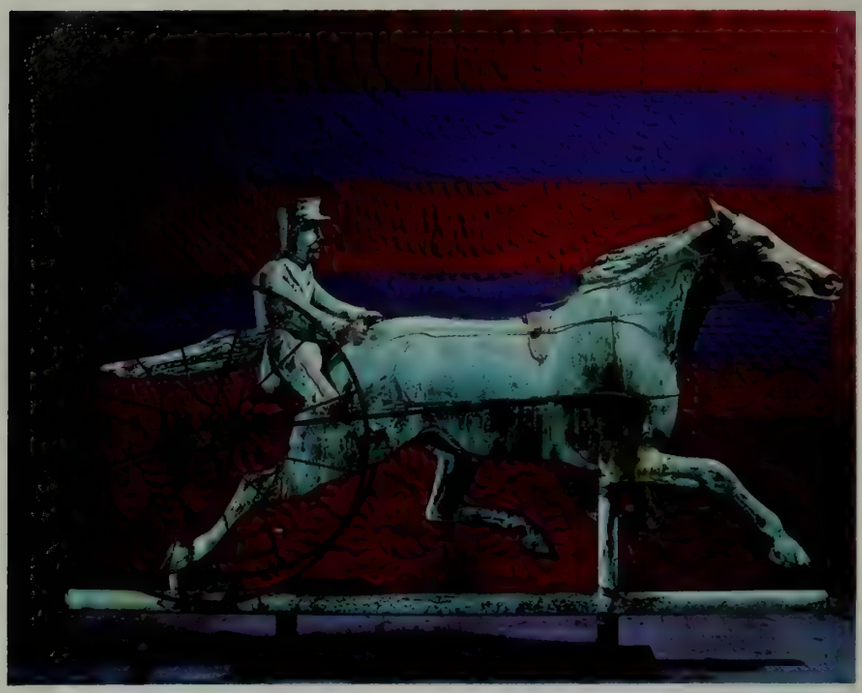


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The Spirit of American Antiques
continued from page 198



At the Schoellkopf gallery, the kinetic exuberance of an Amish *Bars* quilt, 1890, is echoed in the sweeping gallop of a horse-and-sulky weather vane designed in the same period.



In the back gallery, early-18th-century pieces include a New England step-back cupboard in the original red paint, a Queen Anne country tea table, and a pair of banister-back chairs.

by American antiques is that they have a "special kind of energy." As he explains, "If you compare an American piece of eighteenth-century furniture to the English prototype, the English may have a great deal more decoration and refinement, but the American piece will have fresher quality, stronger proportions, definite lines and grace. A Connecticut Queen Anne tea table is not to be topped anywhere—it's like a Brancusi sculpture. Although it is adapted from the English style, an American Queen Anne leg looks like a swan; an English one, a goose."

American primitive art is Mr. Schoellkopf's special interest. "One reason I like the primitives so much is that they span the spectrum of human emotions," he says. "You can have something that is sweet, gentle, even humorous—all the adjectives we usually call 'corny,' only here they're not; they express genuine feelings. Sometimes this primitive art is called *naïve*, not the American connotation meaning 'ignorant,' but rather, the French interpretation of *naïve*, which is 'unaware.' Because these people were unaware of their talent.

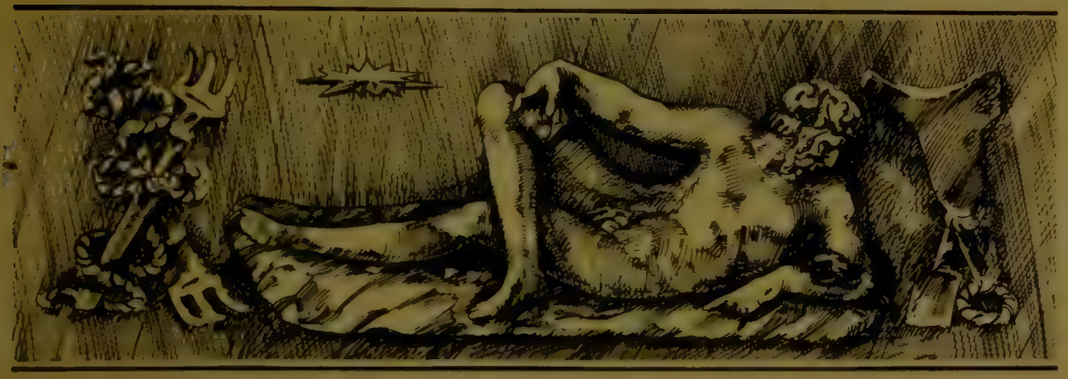
"It's all the result of what I call a happy accident," he continues. "In Europe, someone with talent would immediately be siphoned off into the academic art world, to study and to learn how to do things properly. In America, however, artists were, for the most part, removed from these European influences. Although we did have some great academic artists like Gilbert Stuart and John Singleton Copley, most people in the rural areas, and even in the cities, had no formal training, which is why primitive art is so wonderfully original. This art form is all about uneducated inspiration. These artists rarely signed their work, because they didn't care, they knew their pieces were going to be displayed in Aunt Jane's living room or Uncle John's bedroom, and that was good enough for them. They were not trying to make a reputation for posterity."

Ammi Phillips and Asahel Powers are among Mr. Schoellkopf's favorite primitive painters. "Ammi Phillips is all precision, elegance and linearity, whereas Asahel Powers is what art historians would call 'painterly.' His work is beautifully textured and enormously powerful. A lot of the great primitive work has an abstraction to it that other nineteenth-century paintings don't have. In this way it is often thought of as pre-dating modern art. Some of the great modern painters studied American art and antiques. Picasso, for example, spoke about his love for American rooster weather vanes. He saw that there was something very special about them—now that's someone with a fairly good eye speaking."

Fine paintings, Mr. Schoellkopf says, are the hardest kind of American antiques to find, since so few were produced and the primary sources were tapped long ago. Quilts and hooked rugs, surprisingly enough, are not as rare as people generally believe them to be. "There

continued on page 206

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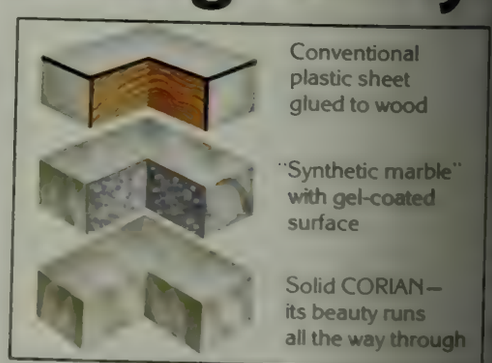
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The Spirit of American Antiques

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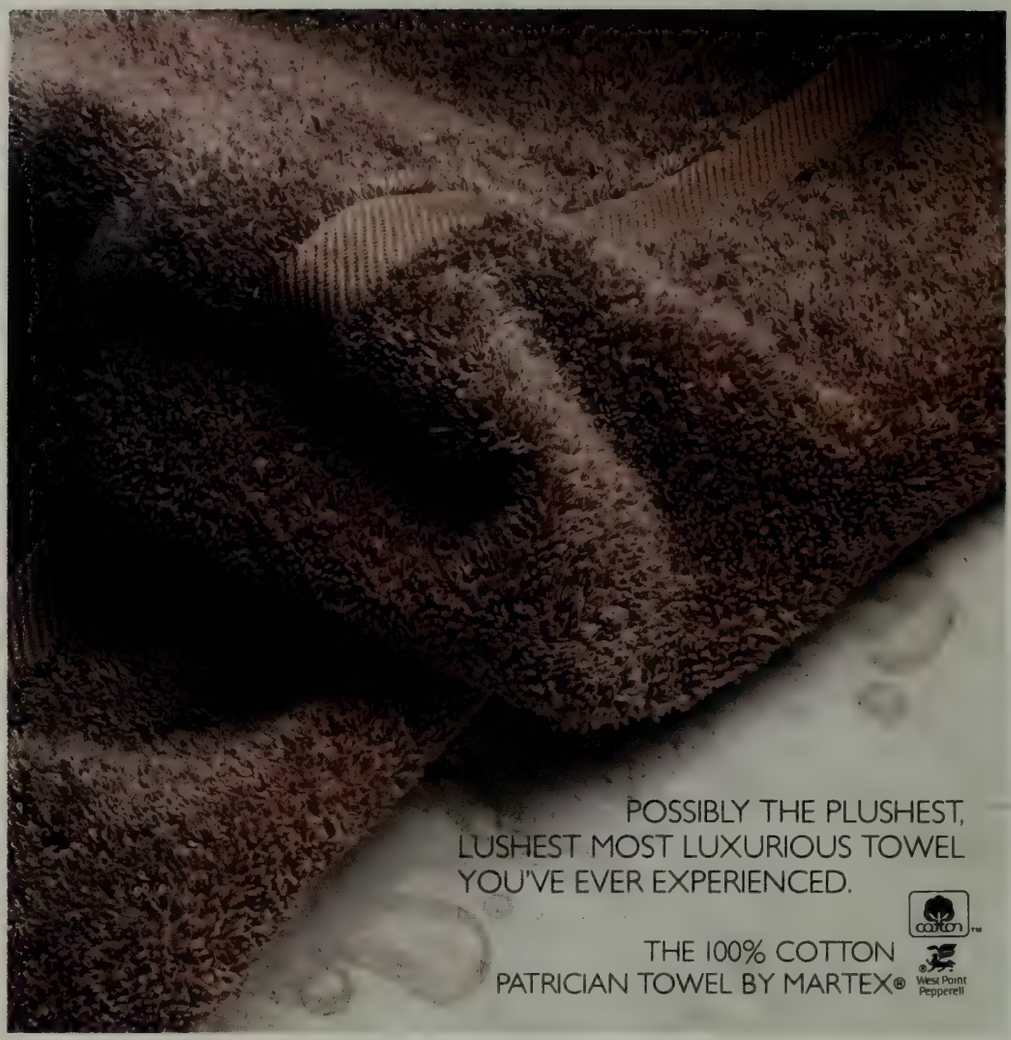
are still quite a lot of quilts, although the truly extraordinary ones are difficult to find and have shot up in price considerably," he says. "About seven years ago I had one of the first shows of Amish quilts, and the most expensive one I sold went for about $1,000. Now the really fine quilts go for about $4,000 to $6,000. Buying a great Amish quilt is like buying a great modern painting, except that the message is expressed on a more physically intimate level, since good quilts have a tactile quality.



Silhouetted against an 1890 Amish *Diamond* quilt is a J. Howard early-19th-century weather vane from the Schoellkopf gallery.

"There are certainly a lot fewer hooked rugs than quilts, today, because most of them have been 'walked away,' " he adds. "More extraordinary than hooked rugs are their early ancestors—the yarn-sewn rugs. These are exceptionally rare because they were made on linen, rather than on burlap, and are much softer and much more delicate."

A visit to a gallery like this one raises the question, Where are all these treasures found? "Most grandmothers have emptied their attics, and most barns have been cleared out by now," George Schoellkopf





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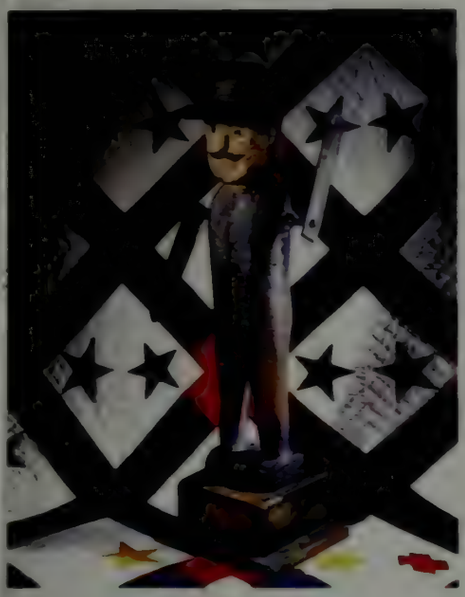
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The Spirit of American Antiques

explains. "I don't find things by poking around hidden shops in the country; the great pieces are now in private collections. But I love to buy from collectors, because they have acquired a knowledge of their particular antiques and we can exchange ideas and learn from each other."

One thing Mr. Schoellkopf claims to be constantly learning is the way



A Civil War whirligig figure with leather cap points with patriotic enthusiasm to a star-studded memorial quilt fashioned in 1918.

tastes change. A few years ago, wooden Indians were in enormous demand; now people seem to want Windsor chairs and weather vanes.

When asked why American antiques have become so popular in recent years, Mr. Schoellkopf smiles and says, "Maybe we're ready to see our history, to appreciate its worth and its genius. American antiques are like ghosts—or shall I say, they carry the spirit of a place with them. When you have a great piece of American folk art or furniture, you have something with the attendant spirits of our ancestors, a constant reminder of who we are and where we live—it's a way of seeing the past in the place it has never left." □

—*Carol Vogel*



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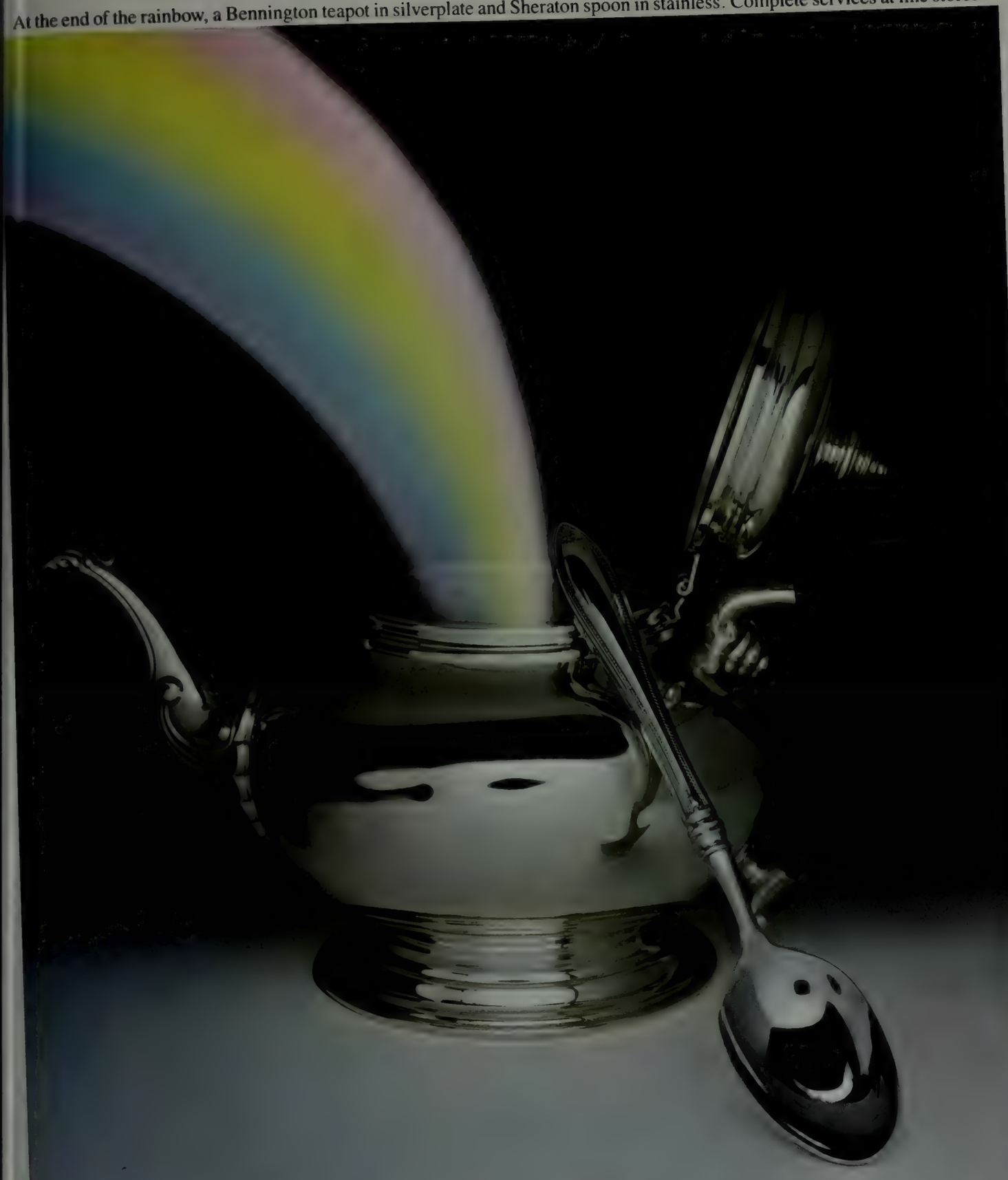
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Charles R. Gracie & Sons — Scenes of the Orient

WHEN HANDPAINTED ORIENTAL wallpapers were brought to America in the eighteenth century, the elegance and spareness of line appealed to the colonists, who found them complementary to their own tastes. Since that time handpainted wallpapers, porcelains and Oriental screens have provided pools of serenity in such diverse settings as southern mansions, Park Avenue drawing rooms and western ranch houses.

As people intimately involved with the crafts of the East know, the refinement of art to its essence comes from a prescribed creative tradition. In the words of Brian Gracie, president of Charles R. Gracie & Sons, a firm that is renowned for handpainted wallpapers, Oriental art and antiques, "The technique in Oriental art is actually very difficult, although it appears to be simple."

Referring to the wallpapers that have been the "backbone of the business" since it was founded in 1898 by his grandfather Charles R. Gracie,



PHOTOGRAPHY BILLY CUNNINGHAM

Known for the exquisite artistry of their wallpapers, Charles R. Gracie & Sons enhance their collection with Oriental art and antiques. Describing this interest, Brian Gracie refers to an assemblage of vibrant Chinese porcelains.

Brian Gracie points out, "Most are made in our studios in the Orient by a precise process in which great knowledge is brought to the slightest gesture. The master painter sketches out the design for the wallpaper in pencil or charcoal on acid-free artist's paper. The design is then blocked out in white by journeyman painters. The master sketches the details of the design in the white area, and the painters fill it in with color. Every panel is checked by the head of the studio, and, because he is an artist himself, he makes whatever changes he thinks are appropriate. A similar process is followed in our workshop in New York."

The wallpaper is important to Gracie today in a market where the dicta of modernism and the elegance of postmodernism find a meeting ground in Oriental design. There is more interest today in decorative objects from the East than there has been for decades, and this, Brian Gracie feels, gives the firm great latitude. "We want to experiment with traditional designs on contemporary backgrounds. Customarily we use celadon greens, sky blues and silvers for backgrounds. But now we want to try Chinese red, Caribbean blue,





ABOVE: In the showroom studio, bird and lotus motifs emerge from the hushed tones of a hand-blocked Japanese wallpaper awaiting the artist's inspired touches of color. RIGHT: Custom work involves the client's thoughtful selection of pattern, which is then precisely adapted to a scaled architectural drawing.

continued on page 220

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Charles R. Gracie & Sons
continued from page 216





ABOVE: In the Gracie showroom, blue and white Oriental porcelains express intended decorative ties with antique chests and Gracie's stately reproduction coromandel screen. ABOVE RIGHT: Backdropped by classical 19th-century Chinese landscapes, a Ming pottery storage jar furnishes a rustic rough-glazed contrast.

and dark lacquered backgrounds. These are colors that are not ordinarily found in Oriental designs."

Oriental porcelains and antiques that Gracie has searched out and imported over the years complement the wallpapers. The firm's precedent for their consistent interest in antiques goes back to the founder, Charles Gracie, himself a craftsman. "My grandfather was a custom carver who made bases for Oriental porcelain lamps," Brian Gracie explains. "One day one of the importers who brought the lamps from China showed my grandfather some handpainted Oriental wallpaper. My grandfather loved it and began to import it himself. He kept up his interest in carved wood and porcelain, however, and antiques have always formed part of our inventory. They provide artistic standards for us to live up to."

A relatively new area for Gracie is their inventory of imported Japanese screens. "I am fascinated by them, myself," says Mr. Gracie, "and I think it's remarkable that the screens provide artwork of the highest quality for much less money than art from a comparable period in the West. A good seventeenth-century Japanese painting on a screen is available for far less than a European painting from the same era." Over the last five years, the demand for Japanese screens has accelerated, so, despite the fact that Gracie is importing far more than before, their inventory has remained constant.

"This is a business where scarcity is becoming a way of life," Mr. Gracie says, referring to all the antiques he imports. Because of this scarcity, many antiques have become collectors' items, rather than decorative objects that can be used and enjoyed. Consequently, the firm has extended the skills they generated for restoring antiques, and applied them to making reproductions. Gracie makes some pieces of furniture, but their primary reproduction product is the coromandel screen. Recognized as objects of great value for nearly three hundred years, antique coromandel screens are costly today for use as decorative objects. Reproduction screens fill this need.

Most modern coromandel screens, Brian Gracie feels, are not satisfactory. "The ones from Hong Kong look all right," he says, "but they cannot survive the climate change to the United States; they crack and warp. The ones made in the United States, on the other hand, don't have carving done in the authentic style, or the right colors." The only solution for Gracie was to make their own. "Ours are made here with techniques similar to those used in the eighteenth century. We can simulate an eighteenth-century screen with its aged or crazed surface so exactly that we have marked our reproductions

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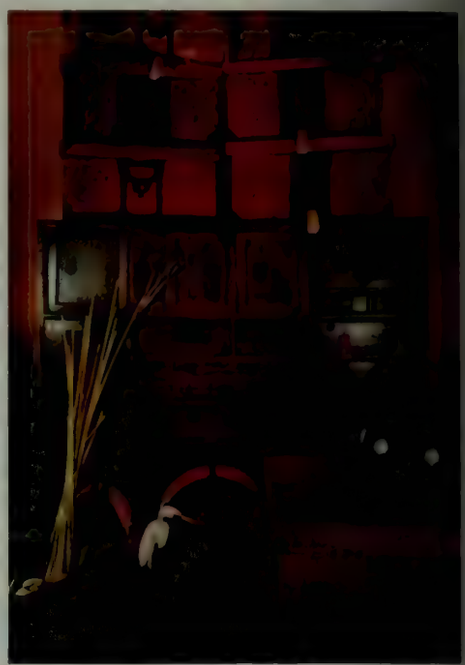
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AMERICAN EXPRESS

Charles R. Gracie & Sons
continued from page 220



Affirming Gracie's taste for unusual artifacts are 19th-century Japanese wicker storage chests poised atop a *tansu* of the same period.

with a secret sign. We surely don't want to fool anybody—including ourselves—in fifty years, with a coromandel reproduction that can't be distinguished from an original."

The expertise in craftsmanship that Gracie has developed over the years helps not only to create beautiful objects, but also to correct the problems of the Oriental cottage industry. "With the handpainted wallpapers, there is always a problem when they come from small, family-run studios. There is no consistency. When a painter has used up his day's supply of paint, he may only approximate the color in tomorrow's work. This means that we, here, have to know the colors and techniques, so that we can make the papers we show consistent in appearance."

As the panels of the papers suggest, Gracie's efforts keep the crafts of the Orient alive in the best way. "Consistency of quality" is not only a standard, it is their hallmark.□

—*Jeffrey Simpson*

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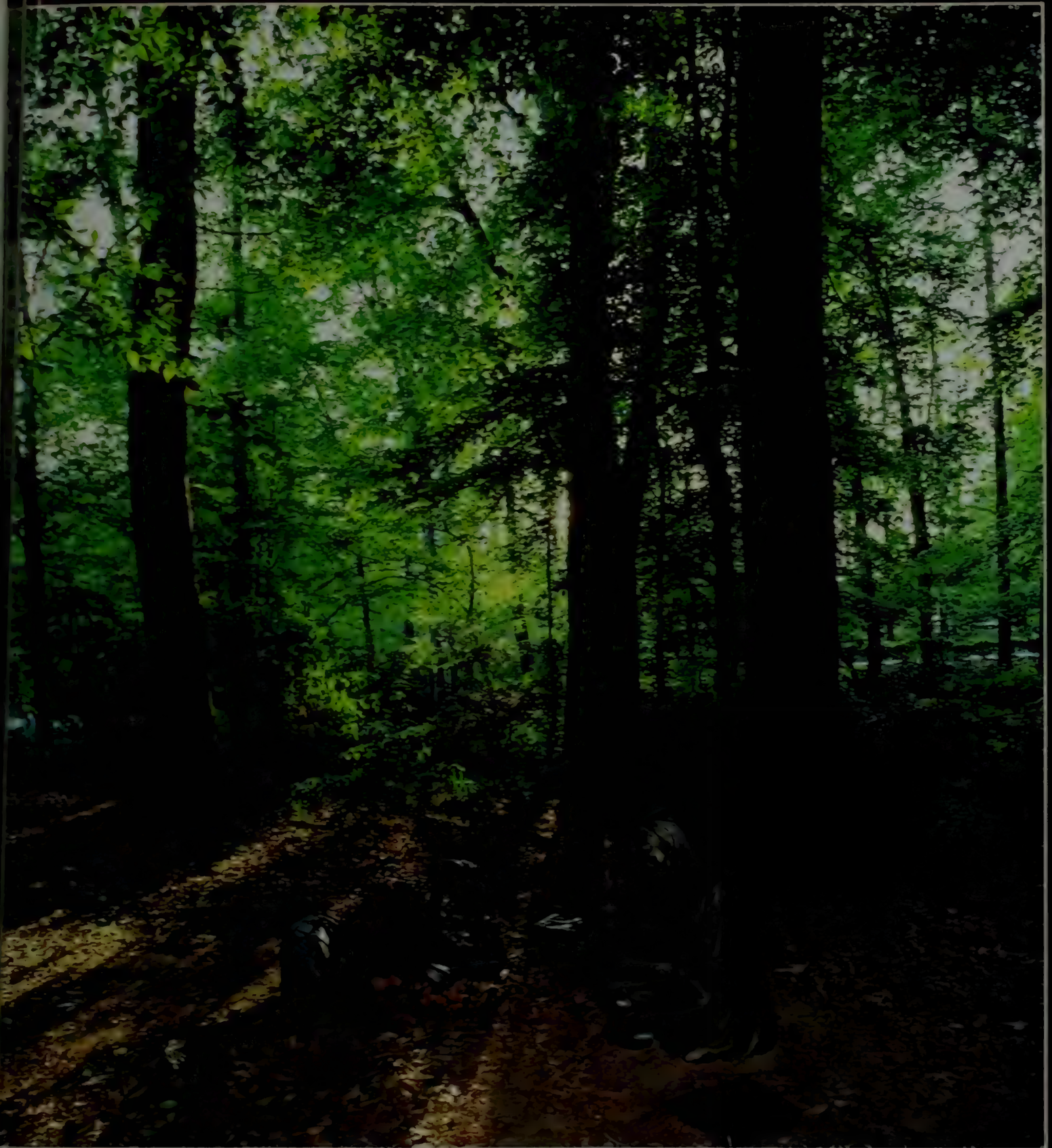
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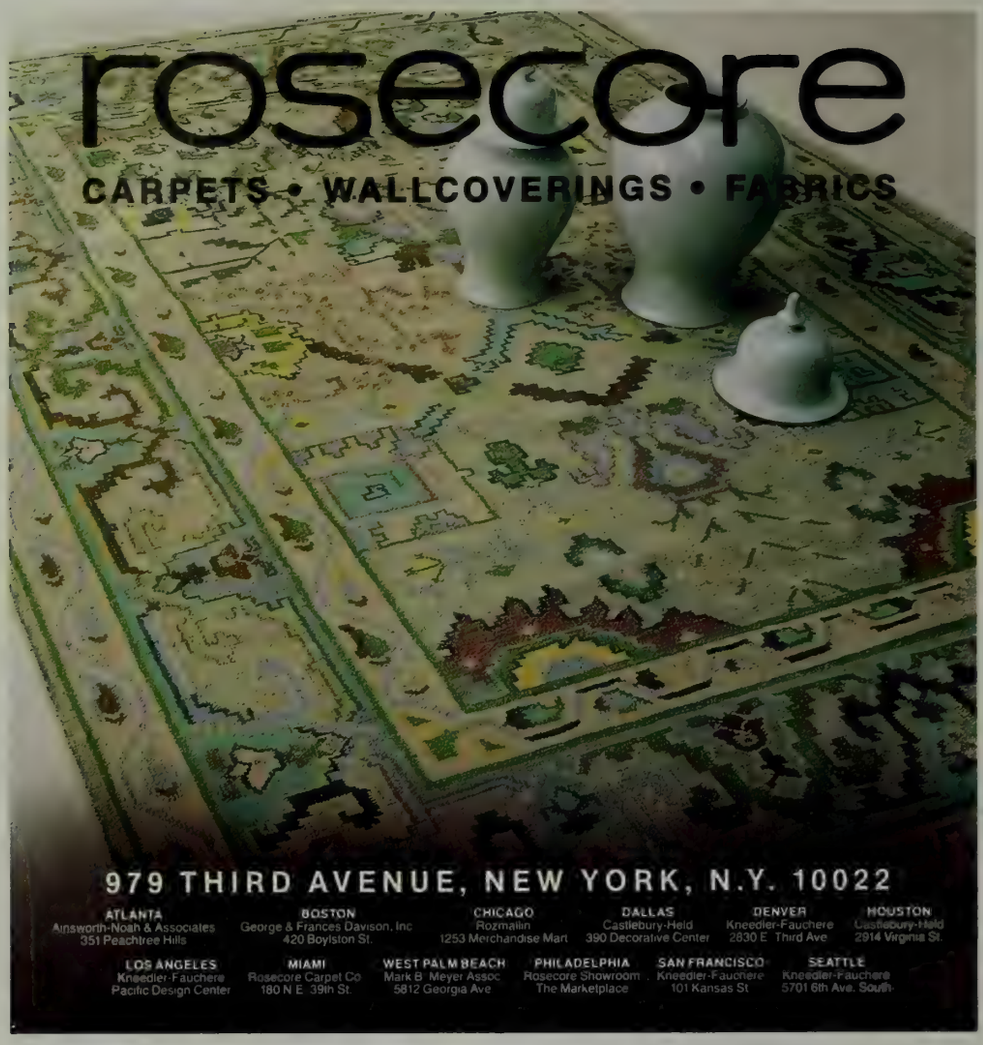
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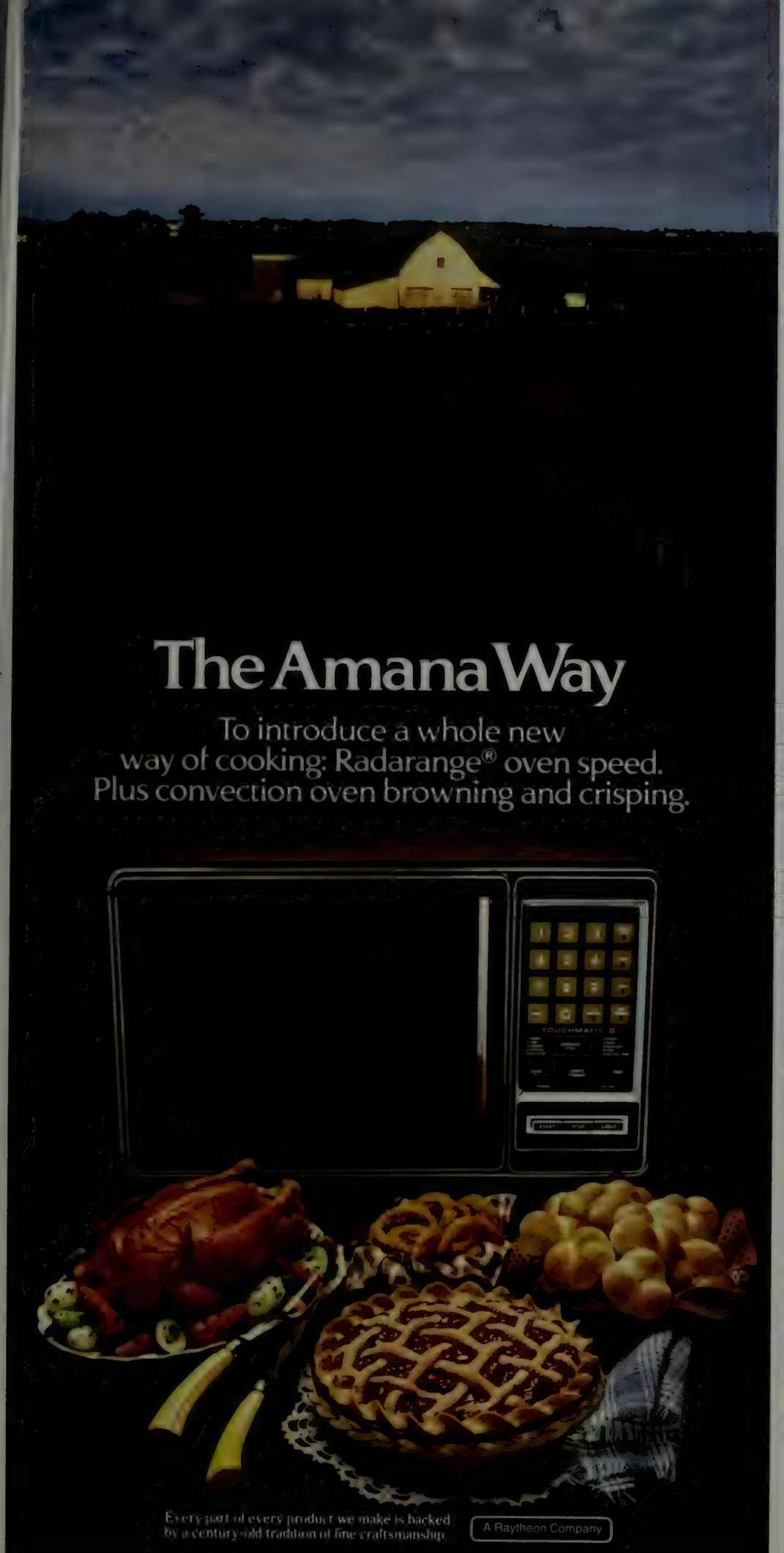


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The World of James Galanos

WHAT IS NOTICEABLE from almost the very first about Los Angeles–based fashion designer James Galanos is the quality of caring that permeates and directs his life. There is a certain order in how he feels, works and lives. For a man whose field is often dictated by whim, this is an impressive trait, one that gives him the ability to weather the storm of fads.

"I never design anything for the sheer sake of its commercial success," Mr. Galanos says, "although, naturally, someone must buy and wear what I make, for it to be appreciated. First, however, it must be an aesthetic success to me." Quietly exacting in his demands, James Galanos is no easy taskmaster. Twice winner of the American Fashion Critics Award, and a member of their Hall of Fame, he has been honored with two museum retrospectives. He is, in short, a master with few peers.

Exoticism

An aesthetic fashion success, the designer explains, is a mixture of many things: balance of line, details within a silhouette, a combination of texture and color and fabric that often goes beyond the obvious to a kind of exciting exoticism.

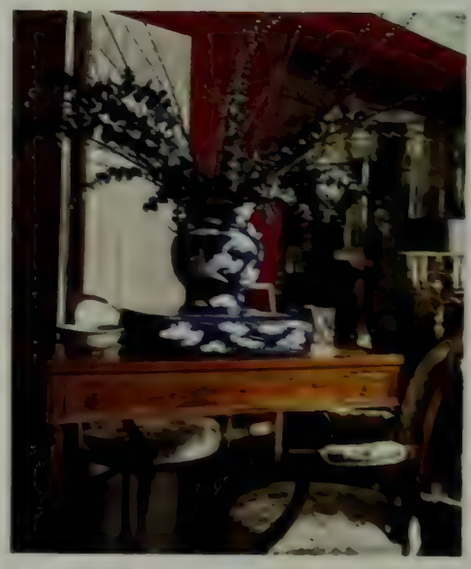
"Combinations that may not seem usual have always been very important to me," he says. "When I was starting out, I was the first to combine certain unrelated fabrics, such as chiffon and tweed—a combination commonplace enough today, but novel thirty years ago. Some women didn't understand it, but others had what I call an artistic appreciation." It is to this that he directs his work.

He returned to Los Angeles from Europe recently with a collection of silk panels, softly mottled in intricate shadings, which reproduce eighteenth-century wallpaper designs



PHOTOGRAPHY: ELIOT COHEN





Fashion designer James Galanos (top) describes his scheme for aesthetic success as it relates to interior design: "I like a combination of richness—something of the past and of the present." In his own house, turn-of-the-century Chinese lions and a sculpture by Peter Voulkos (center) reflect this choice, as do velveted walls (above) backdropping a vase once owned by the last dowager empress of China.

"This is art in printing," he explains. "The shading is what gives the silk its subtlety and beauty and look of age. These panels could have been printed with a solid background, and probably would have satisfied more people, but, for the trained eye, the technique used is a masterpiece.

"You can find this same subtlety in a painting," Mr. Galanos continues. "Someone who has a knowledge of, or feeling for, art will see something special that is not apparent to the layman." As an example, he notes the quality of dramatic color and sparseness in a pair of lithographs he discovered in Greece and hasn't yet hung. "They look like a combination of Matisse and Picasso and ancient Greece," he says. He finds it in color: A Rothko painting inspired the colors for his perfume packaging.

Contending that fashion design is an art—a living art—he constantly explores new techniques and ways of working. "I strive always to refine what I have done in the past—in line, in technique, in method."

Soft Shadows

For his own house, the objects he has chosen, to which he refers as "the accumulation of what I prefer," are—like everything he does—arranged with a fastidious deliberation that is as much a part of the fascination of the house as the objects themselves.

In spaces that seem to be cast in perpetual twilight, shadowed and hushed, walls are covered in rich brocades and velvets. Some objects are softly highlighted: A second-century B.C. Roman torso on the piano is spotlighted, its rounded shape hazy against deep-toned velvet. Other objects are glimpsed almost in passing: A vase belonging to the last dowager empress of China, appreciated in part for its hue—"a cross between

continued on page 234

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The World of James Galanos

continued from page 232

royal and navy blue"—rests on an eighteenth-century backgammon table near a wall. Still other objects are arranged to be noticed from a distance: A recently purchased Vuillard, of which he is very fond, is effectively placed with a single antique chair and an Oriental vase.

"As the years wear by, I try to eliminate what I feel is really not necessary. There are no *little* things all over the house; I keep my rooms



Silks acquired for his collections appeal to Mr. Galanos for their textural subtlety; they reinterpret 18th-century wallpaper designs.

as clean and bare as possible," Mr. Galanos says. "I like a combination of richness—something of the past and something of the present." A contemporary Peter Voulkos ceramic sculpture, until recently on loan to a touring exhibition, suggests a new direction: "I've been thinking of going into a slightly contemporary mood, taking away miscellaneous trim, eliminating some French things. I like many different periods; I want to see what I can do with others.

"And then there are my books. I'm running out of space, and soon I'll have to move, to find room for them all. Books are my main interest. I like any book that has character, but mainly I buy books related to the arts, architecture and painting."

James Galanos travels to Europe several times a year for pleasure, and as many times again for business—

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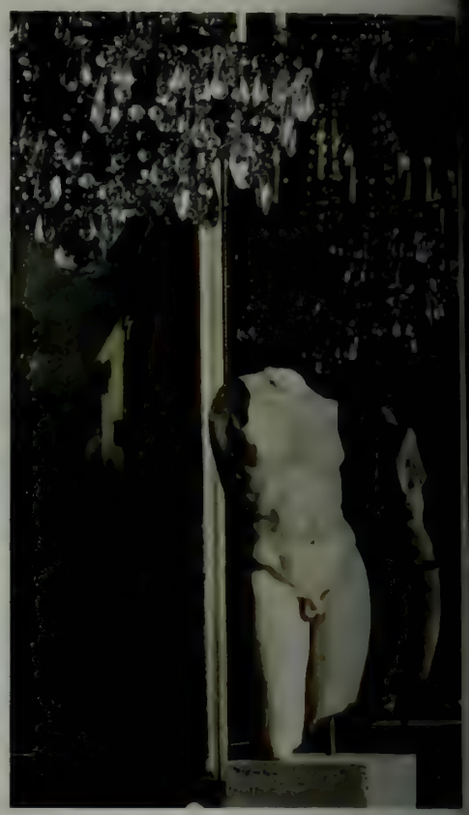
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The World of James Galanos

continued from page 234



In arranging his residence, James Galanos placed a Roman torso of the 2nd century B.C. to be effectively reflected by a mirrored panel.



searching out fabrics in France, Italy, England, Switzerland. "I would really prefer to have things available to me here," he says. "It would be easier; however, mass production does not lend itself to my needs. Magnificent prints have been designed for me in this country, but, because they involved thirteen or fourteen colors, they had to be reproduced in Europe. People here don't seem to want to spend the time that a high level of quality requires."

He pauses for a moment of reflection, then adds, "Perhaps there is a change taking place. I was happy to read of a small colony of people who are being trained by European woodcarvers. They're renovating an old building. It will take years to bring the structure back to what it once was, but they are dedicated. We are beginning to see that having everything quickly is not the answer."

His enthusiasm increases as he

continued on page 238



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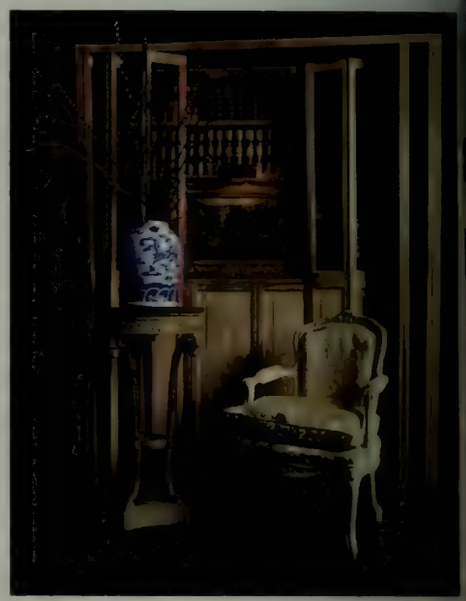
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World's Window

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The World of James Galanos
continued from page 236



Mr. Galanos sees arrangements in his home as "an accumulation of what I prefer." A vignette discloses favorites: books and a Vuillard oil.

continues. "Almost every country I visit seems to copy America, but the people do something extra with our ideas to make them their own. For instance, I was in a townhouse in Paris in which everything was immaculately finished, such as the stainless-steel moldings around the floor. It is like buying a button for my work. Who will take the time here to make a handcrafted one?

"This is not to say America doesn't have accomplishments that are equal to, if not better than, those of other countries. Recently I saw the new American Wing at the Metropolitan Museum, in New York, and it's beautiful; the Seagram Building there is one of the wonders of our time.

"I believe that in the future there will be a new and great simplicity—because things are now so costly. My hope is that if a square box is made in simplicity, it is made to perfection, with fine and careful workmanship."

Private satisfactions are the designer's priority. James Galanos is not so much a collector of objects as of impressions and experiences that enrich him personally and contribute to his quality of thought. □

—*Suzanne Stark Morrow*



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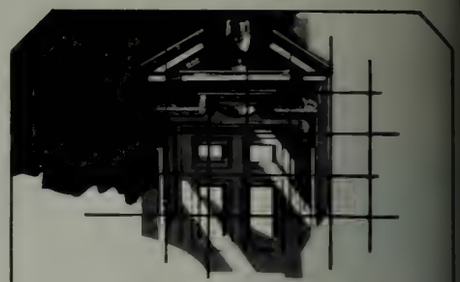
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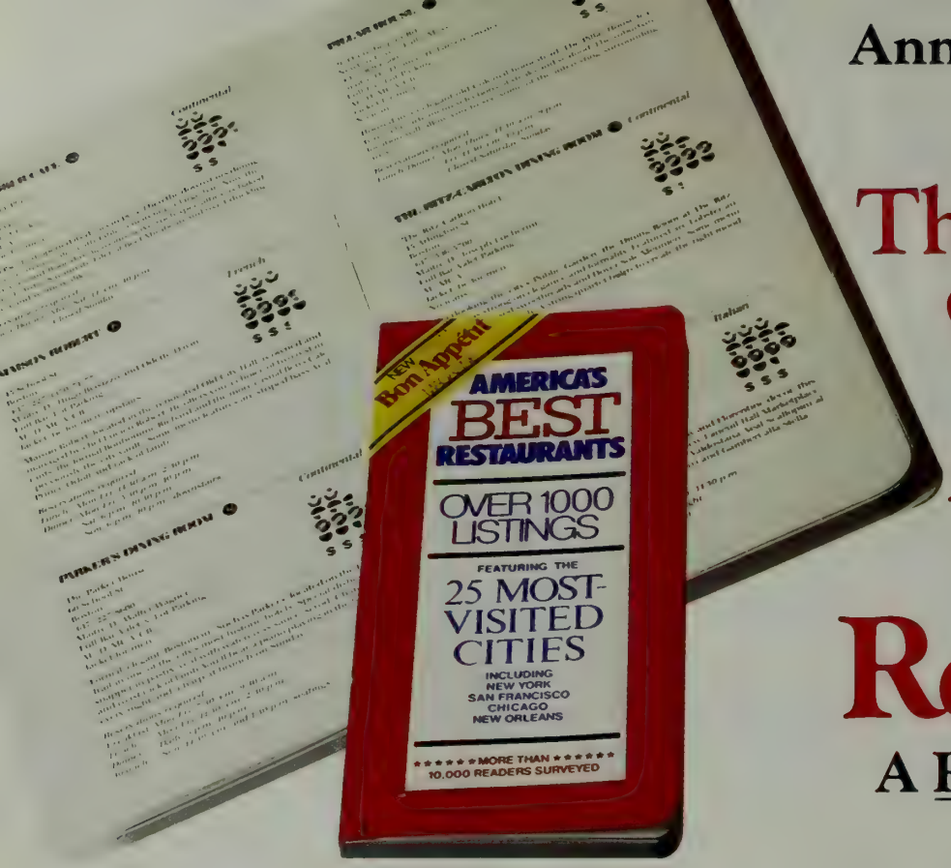
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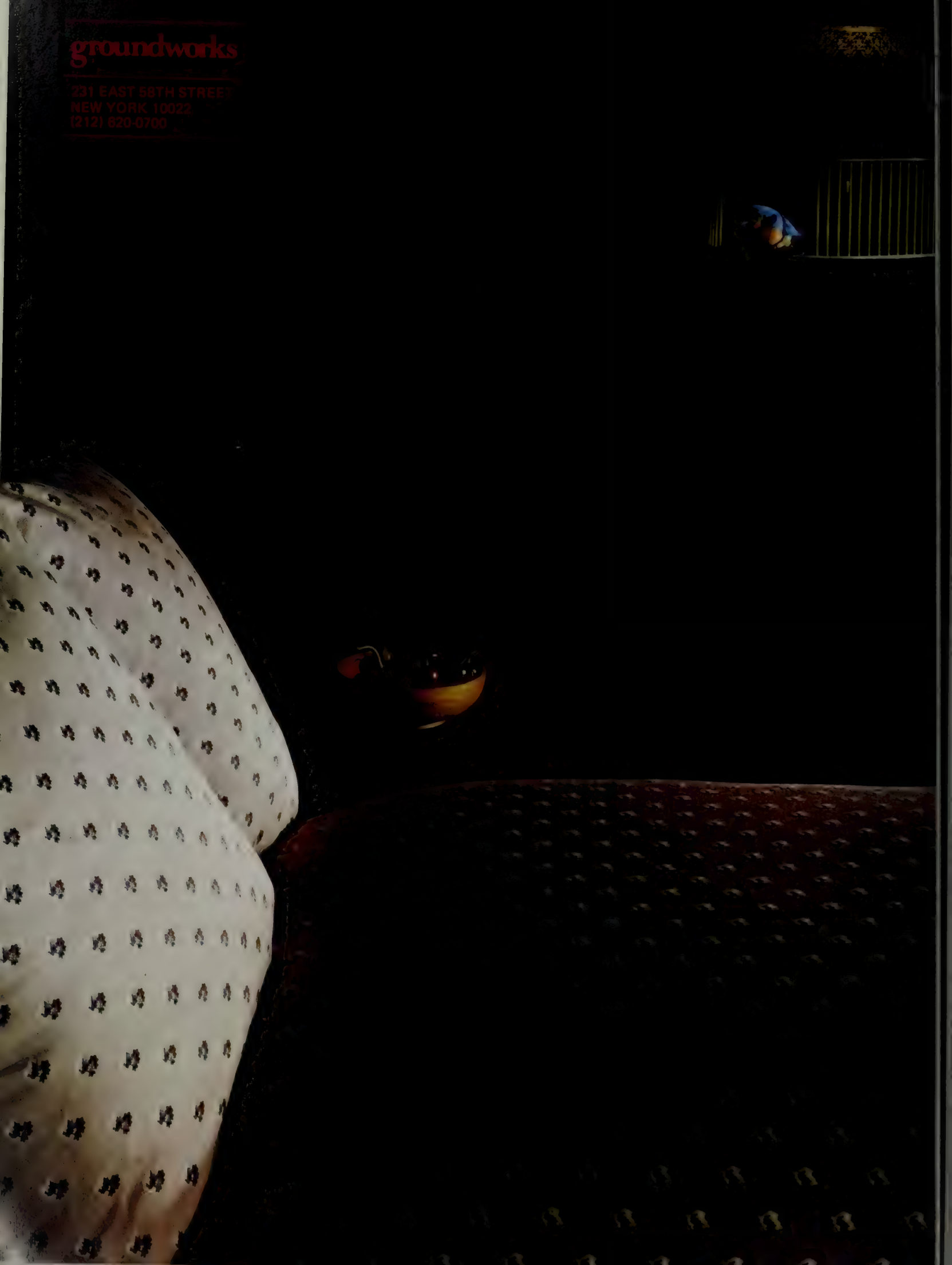
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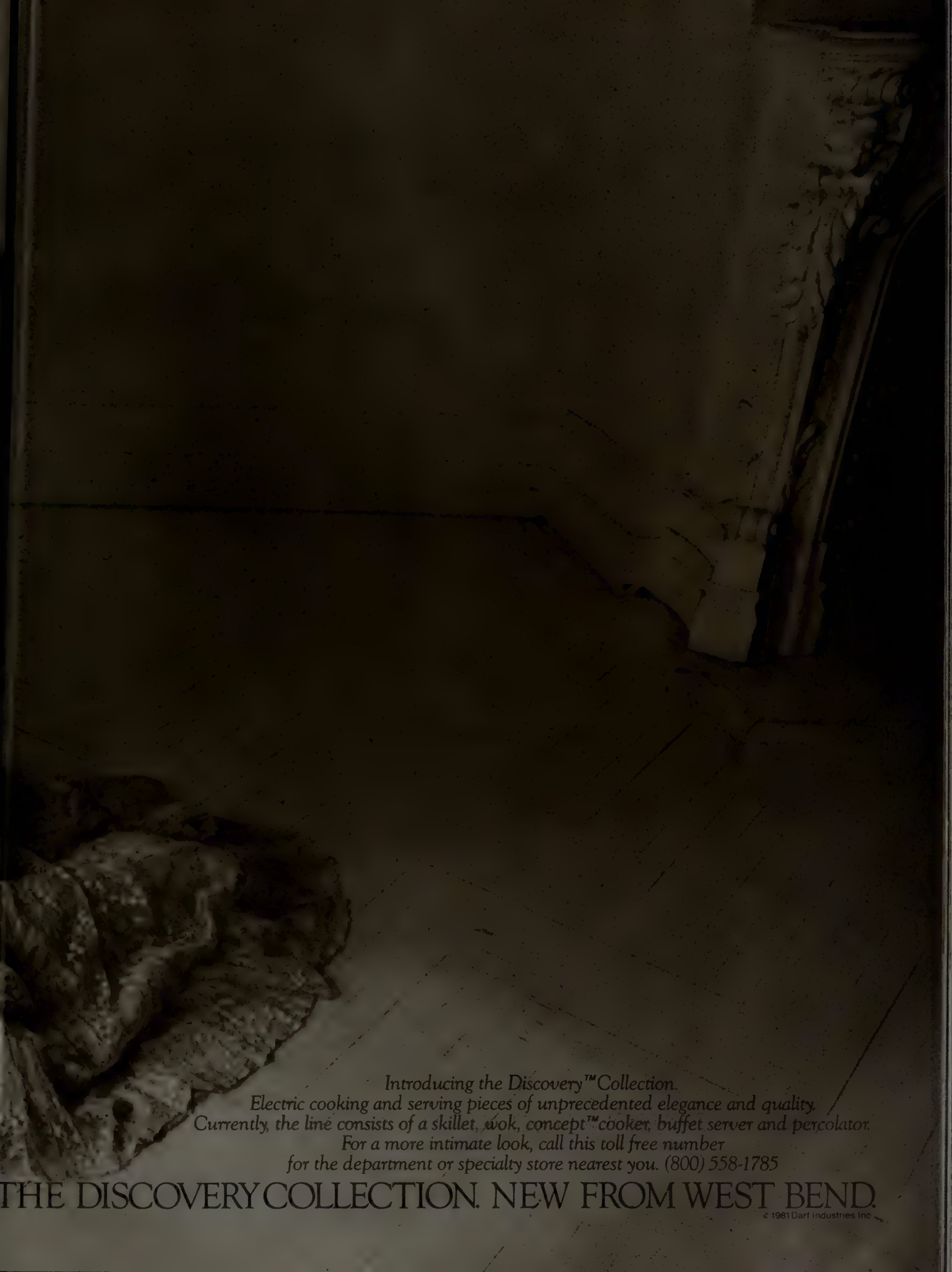
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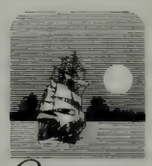
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Anthony Machado — The Designer's Choices



PHOTOGRAPHY ELIOT COHEN

In search of a bold and contemporary statement, Anthony Machado chooses the objects of today. "It's exciting to me, to look at the forms of the last ten years and attempt to decipher the true direction of design," he says. "These are the objects that have not yet been proven."

FOR INTERIOR DESIGNER Anthony Machado, artistic integrity and clarity of direction distinguish those objects that he considers works of art. Since he happens to be an artist, as well, he applies the same creative standards to an interior scheme that he would to a painting he was executing. He uses similar concepts of form and line in selecting objects for a home.

"There are many beautiful objects," says Mr. Machado, "and it is important to focus on why some are valid as true art forms and others are not. When a person puts creative energy into a design, he is documenting his environment at that moment in time. And at every period in man's development, artistic expressions representing the best work of the period have been produced. They are special because they embody the purest design direction and mirror the height of civilization at that point.

"If a piece has a pure direction and does not attempt to be anything other than what it is, it can be placed in any environment and can compete with any other object. For example, in my San Francisco apartment [see *Architectural Digest*, December 1980] I have a collection of many things, from Asian to Art Déco. They work because they have equal integrity."

Mr. Machado recently relocated his interior design business and main residence in Los Angeles, where progressive artistic movement and a wealth of design resources are more compatible, he feels, with his creative inclination: "My apartment in San Francisco represents the end of an era for me. Its interior is structured on a monumental design of forms and



Anthony Machado designed these cylindrical acrylic candlesticks to assume the simplest possible shape: a continuation of the candles' own lines. Says the designer: "The form is so fundamental that the candlesticks fit equally well into contemporary, traditional or baroque settings. Their transparency, too, is an asset. Place them in a room, and the surrounding colors will flow right through them." Available from Anthony Machado, in Los Angeles.



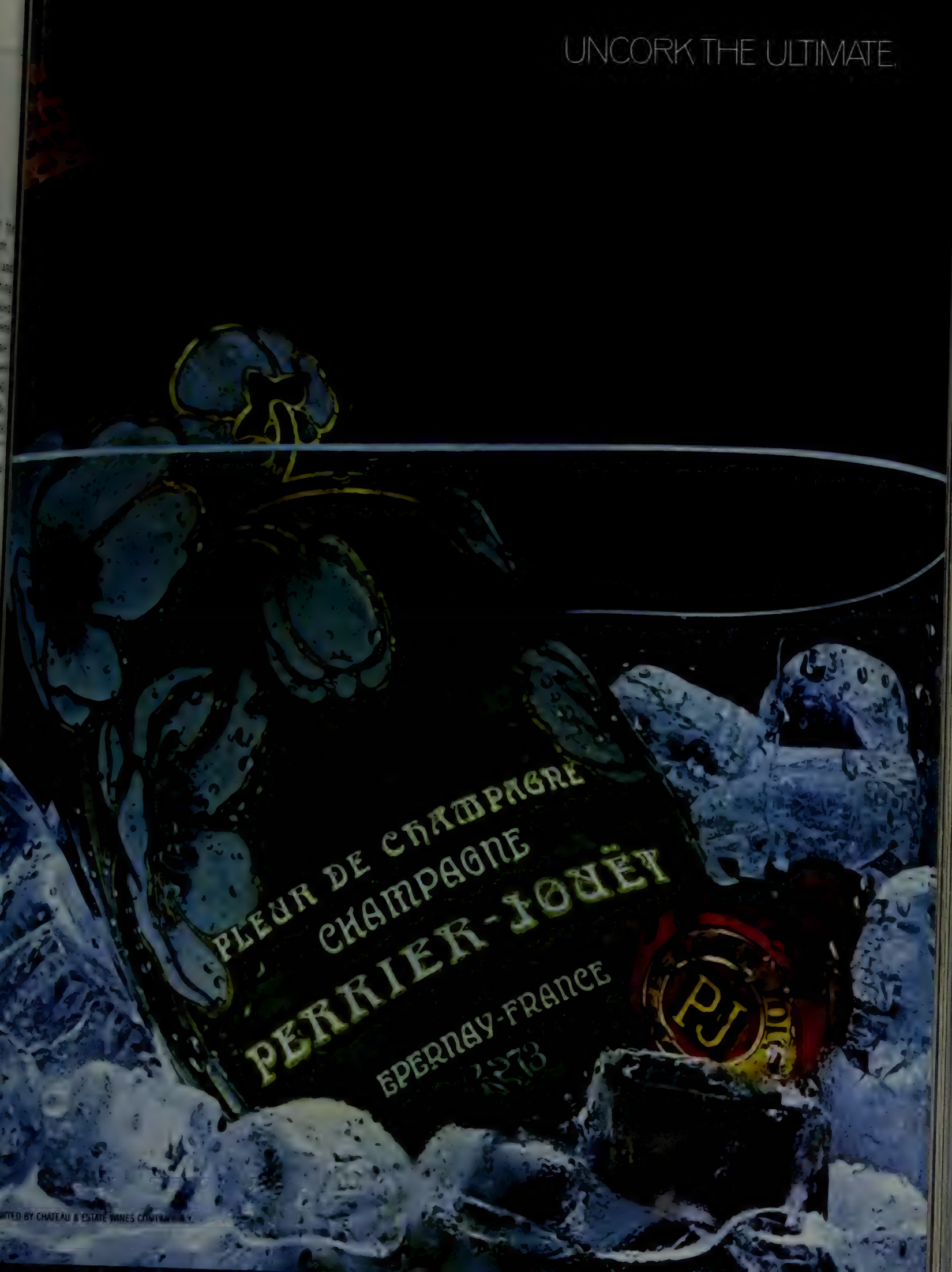
Mr. Machado's Japanese scroll box represents to him the era of quality—an era he feels is over. The craftsmanship evident in the hand-painted and lacquered box is equaled only by the creative imagination that designed it. "The box's value lies in its physical beauty," he explains. "Imagine the human creativity and skilled techniques that went into it. The Japanese artisan's ability to be exact represents the highest form of cultural development."



The crackled effect of the glaze attracted Mr. Machado to this Chinese porcelain *Ko ware* vase, fashioned in the Sung Dynasty style. Marked with a delicate and weblike pattern, its surface detail results from the different rates of expansion and contraction, caused by heat and cold, under the body of the glaze. "I chose this piece for its timeless and unobtrusive qualities," says the designer. From J. F. Chen Antique Orientalia, in Los Angeles.

continued on page 250

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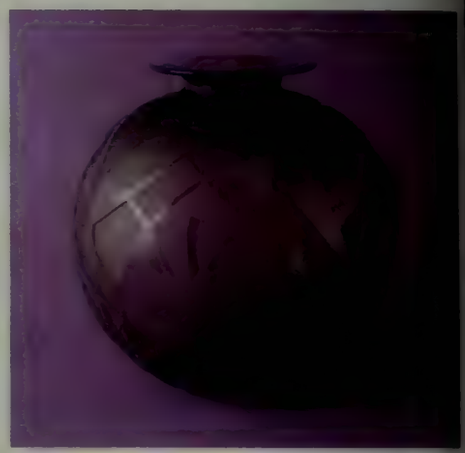


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Anthony Machado-The Designer's Choices

continued from page 248



"The patterns projected onto the surface of this piece are totally identifiable with the era in which it was made," says Mr. Machado, of a signed Daum acid-etched glass vase, circa 1930. "It is a true documentation of the purest expression of its time." Available at J. Robert Scott, Los Angeles, through interior designers.



Anthony Machado uses geodes—similar to this amethyst one—in interior installations. He explains: "The natural form of quartz, like seashells, has great integrity, because of its purity." Available through interior designers, at the London Marquis showroom in Los Angeles, from International Investment Rarities.

artifacts that represent the creative energy of times that are past."

Currently the designer is attempting to utilize functional objects of today in such a way that people will focus on the objects' forms and lines in a new light of artistic understanding. For example, he has grouped and arranged ordinary bowling balls in such a way as to create sculptural table bases. It is incidental to the finished furniture that its elements

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Anthony Machado-The Designer's Choices

continued from page 250



"Teapots connote a specific function," says Anthony Machado, "though Peter Shire's use of them as art objects raises them to another level, implying that art is a way of life. His 'working' teapots, such as this one named *Déco Streamline*, represent an ingenious grasp of form." From the Janus Gallery, Los Angeles.



"This piece is documenting design today," Mr. Machado says of Elsa Rady's black matte porcelain bowl. "It deals with very basic concepts of design—shape, line, color and texture—and illustrates the direction pottery—in fact, all design—is taking: a paring down to basic forms." From the Janus Gallery, Los Angeles.

happen to serve another purpose.

"When I select an object for my own environment," he explains, "I stay away from 'fashionable' designs and try to recognize the true value of an object by its form and by its artistic intent. What makes my business interesting is that I'm able to discover wonderful objects before they become fashionable. Once something becomes fashionable, I abandon it. I want to create a style, and *fashion* and *style* are two very different concepts. To be fashionable is to follow a stylish trend; true style is abandoning all fashion."□

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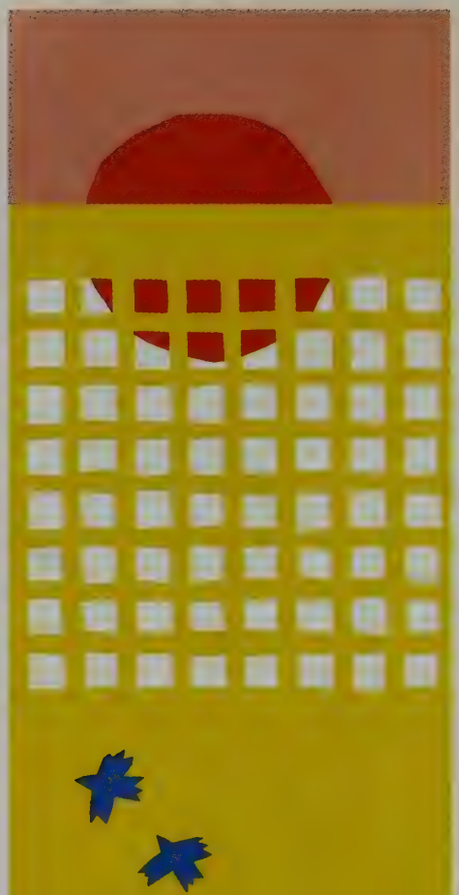
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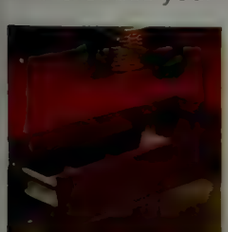
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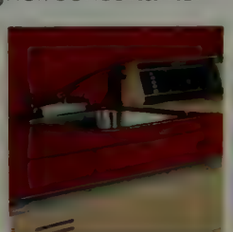


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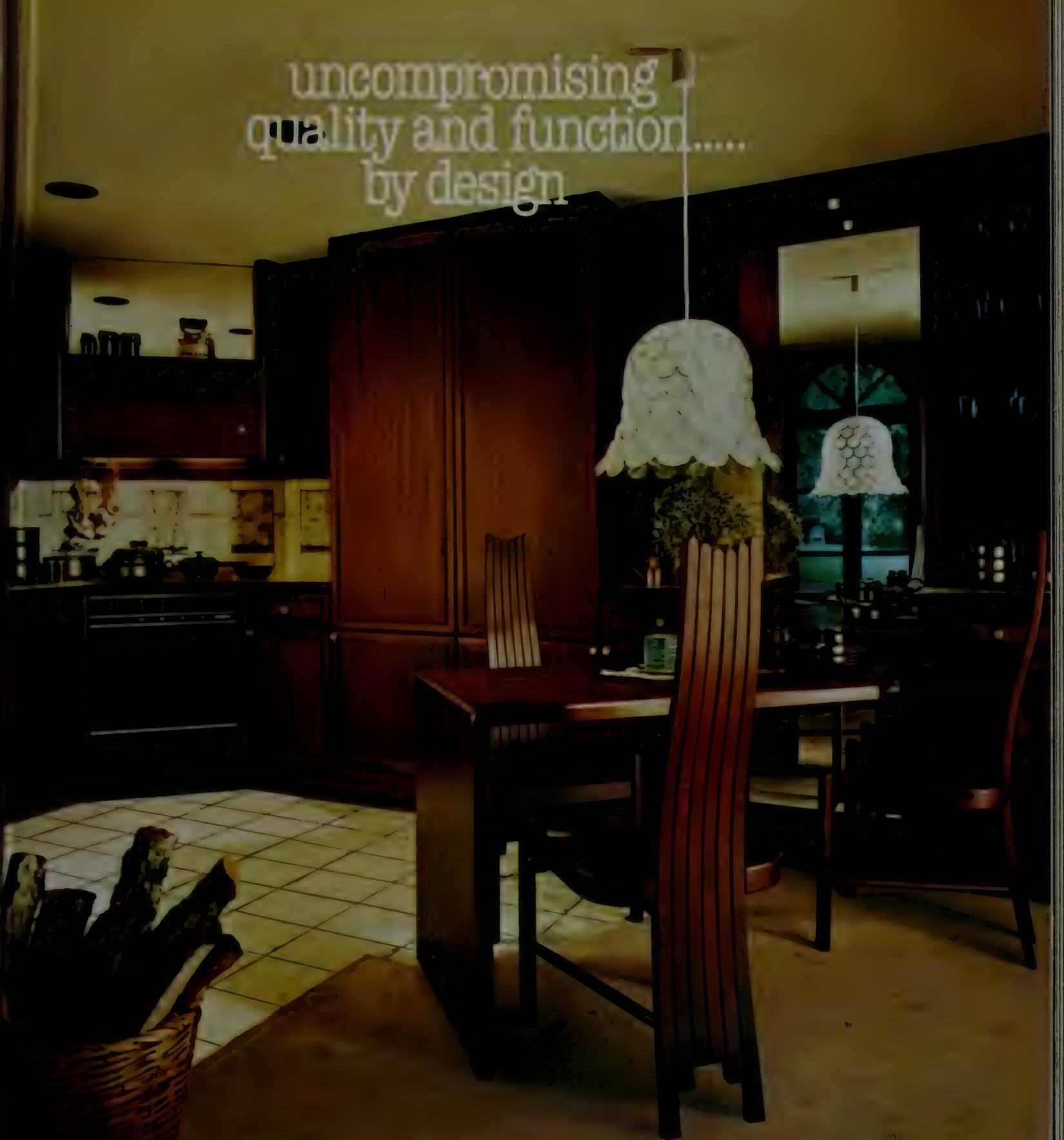
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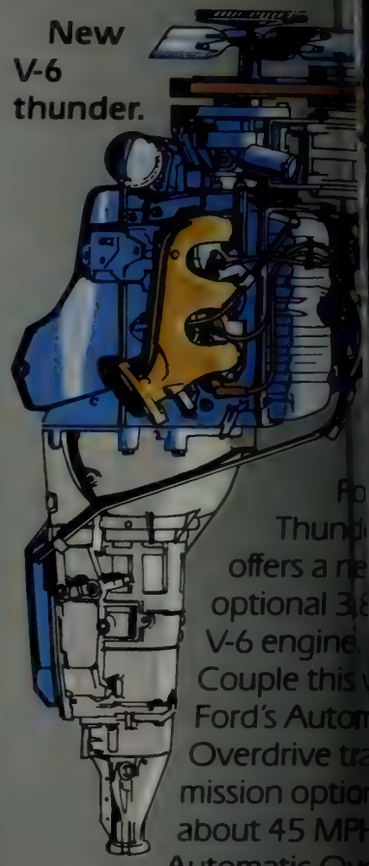


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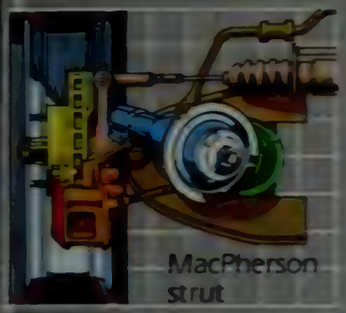
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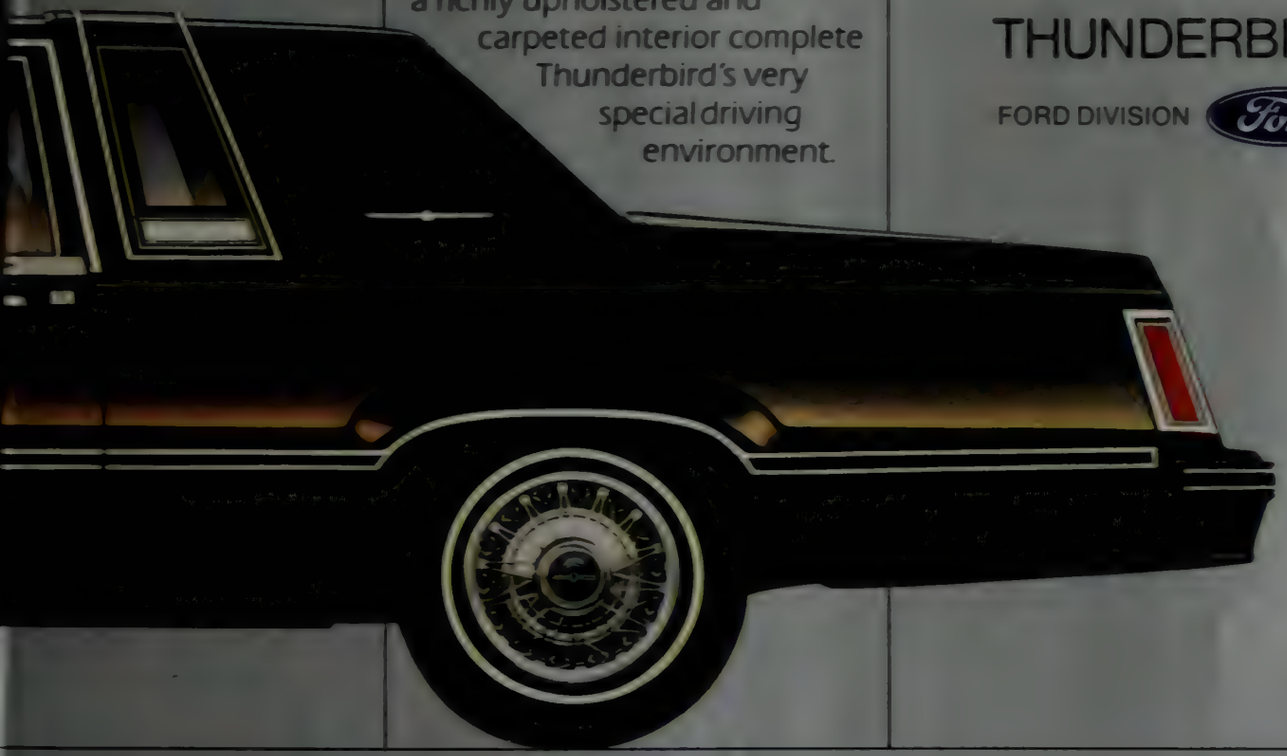
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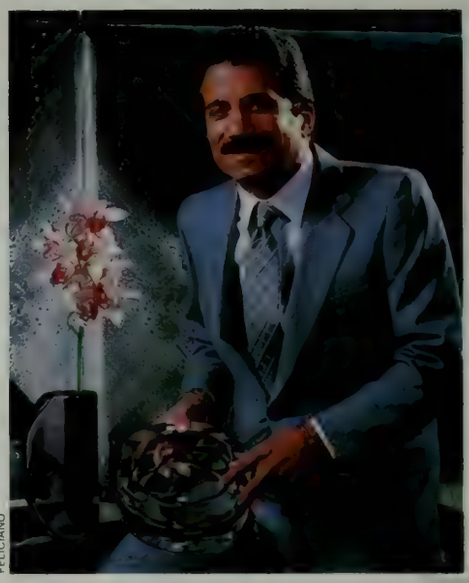
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Michael de Santis in Venice



FELICIANO

ABOVE: Alluding to its everlasting charm, Michael de Santis focuses on the unique historical flavor of Venice. "It's like stepping backward through time," the designer reflects, "yet with a modern way of life." Contemporary glass pieces he recently acquired there reflect the city's age-old glassmaking tradition.



RONNY JACQUES PHOTO RESEARCHERS

"I WENT TO SEE VENICE the first time because Venice is like a fantasy," says designer Michael de Santis. "You just don't think that anything like it exists. What makes it a fantasy is that everything has been there for centuries—and it's still there.

"It wasn't just one aspect of the city that drew me to it, like going to Egypt specifically to see the pyramids. It was the idea of the whole place that intrigued me," says Mr. de Santis, whose father came from Foggia, his mother from Sicily.

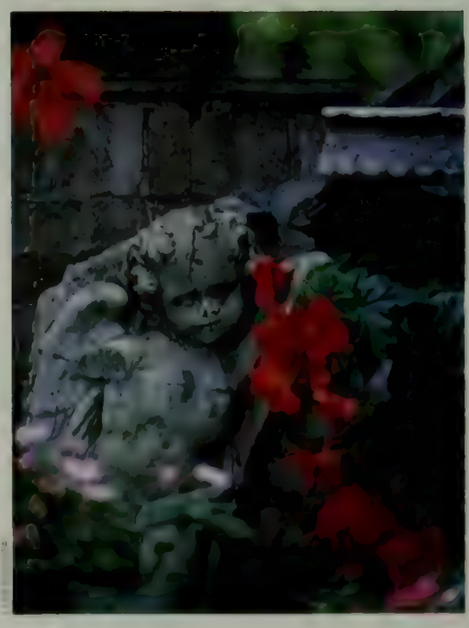
For the designer, who lives in a streamlined Manhattan high-rise apartment, the atmosphere of Venice is in total contrast to New York's frenetic pace. "I don't think there's any place that could be more different from New York. Venice is a city, too, but it has a different feeling—like stepping backward through time, yet with a modern way of life."

Mr. de Santis has returned to Venice several times in the past few years. "I like spring and fall there, because there are fewer tourists at that time," he remarks. Part of the appeal for him is that he knows what to expect. "Venice is not like Saint-Tropez—'in' this year, 'out' the next. Things don't change that much in Venice, and that's why you go—for the surroundings, for the architecture. If a hotel installs new carpeting, it's the same sort of carpeting; if a wall is repainted, it's in the same color. Venice is dependable."

Venice is a city full of famous hotels, rather than of tiny, undiscovered inns patronized by the cognoscenti. Mr. de Santis has stayed at the Danieli, the Gritti Palace and the Cipriani. "I had a large suite at the Gritti, where I would open the doors onto the balcony and be right on the canal; at night I could hear the sound of the water. You could just sit in that suite and feel as though you were in another world. The rooms have very high ceilings, and the décor is Venetian—lots of gold leaf. In Venice that sort of décor is wonderful, but it belongs in palaces and grand hotels; it's not suitable for everyday living. The only element of Venetian design that I have used in my work is the Venetian mirror; I used one on a mirrored wall. And



ABOVE RIGHT: A paragon of Byzantine grandeur, the Piazza San Marco holds special fascination for the designer. "It's the centerpiece of the city," he says, finding it as evocative at night as it is bustling during the day. ABOVE: Hugging the water's edge, the Danieli hotel epitomizes the jewellike quality of Venetian architecture.





LEFT: Affirming the reverence in Venice for its distinctive artistic heritage, a stone cherub—cracked and worn—appears to take refuge in a secluded garden corner. ABOVE: Graced with cheerful Gothic flourishes, a treasured Venetian palazzo displays the enchanting and colorful aesthetic that Mr. de Santis admires.

continued on page 266

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Manuel Canovas



Michael de Santis in Venice
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Wandering through Venice's mazelike streets, designer Michael de Santis enjoys the refined architectural detailing. Highlights include elaborate fretwork decorating the ancient Doge's Palace (above). Less imposing dwellings also convey the Venetian love of ornamentation, seen here in (left) a lion-shaped door knocker and (right) an intricately carved arch.

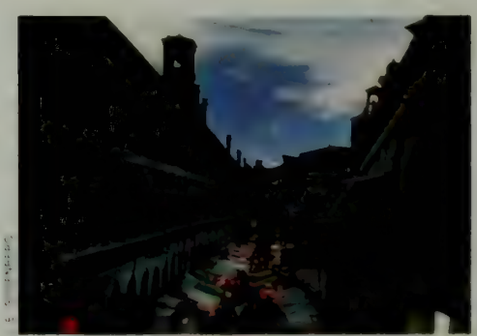
once I was influenced by the colors in a tapestry there—a wonderful turquoise with faded cream and rose, which I later used in a bedroom."

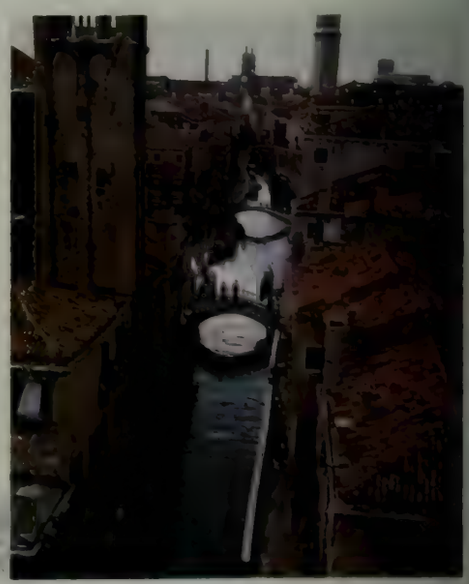
While a visitor can step immediately into the glories of Venice from the Gritti, the city is a short launch ride away from the Cipriani hotel, which is located on the island of Guidecca. "The Cipriani is more like a resort, like the Villa d'Este, or the Lido. It attracts an older clientele and families who come for several weeks. The rooms are rather modern, the bathrooms are marble, and I love being able to have lunch informally—in a bathing suit—beside the pool." Other Cipriani attractions include Marcella Hazan's cooking classes—reservations imperative—and the spring schedule of "cultural days"—four-day courses on the art, architecture and preservation of Venice.

In an effort to take a different tack, visitors may dismiss the so-called tourist attractions that virtually define a city. In the case of Venice, the Piazza San Marco—with its cafés, stores and basilica—is the centerpiece of the city, and Mr. de Santis delights in it. "To get a sense of Venice, the first thing I do is go to the piazza. I often have coffee there in the morning, and I return in the afternoon, or after dinner, for a brandy and to listen to the bands play."

Traveling means different things to different people. "Sightseeing and shopping are my major interests when I travel," Michael de Santis says. "I don't necessarily shop to buy, but just to look." Some of his

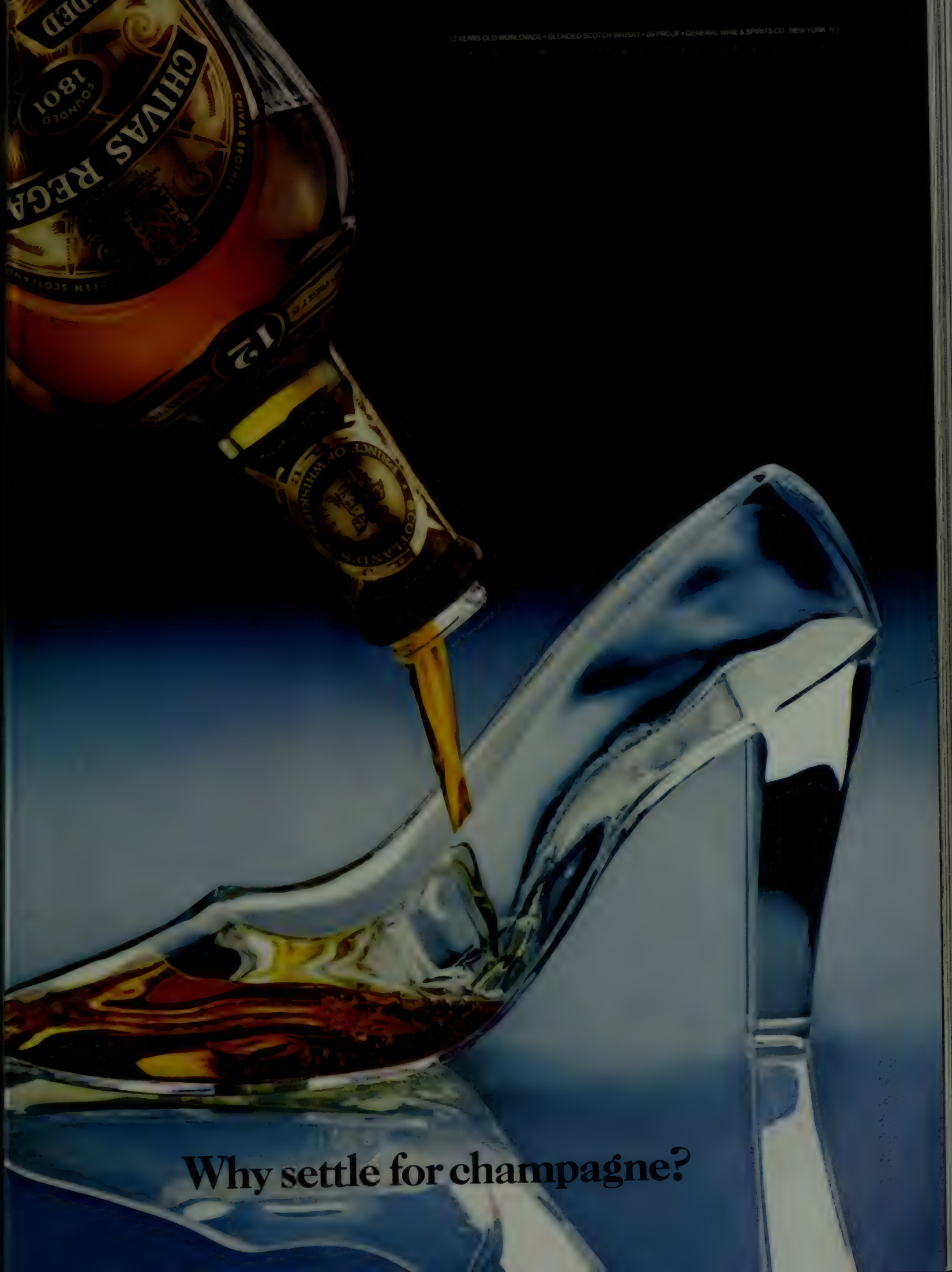


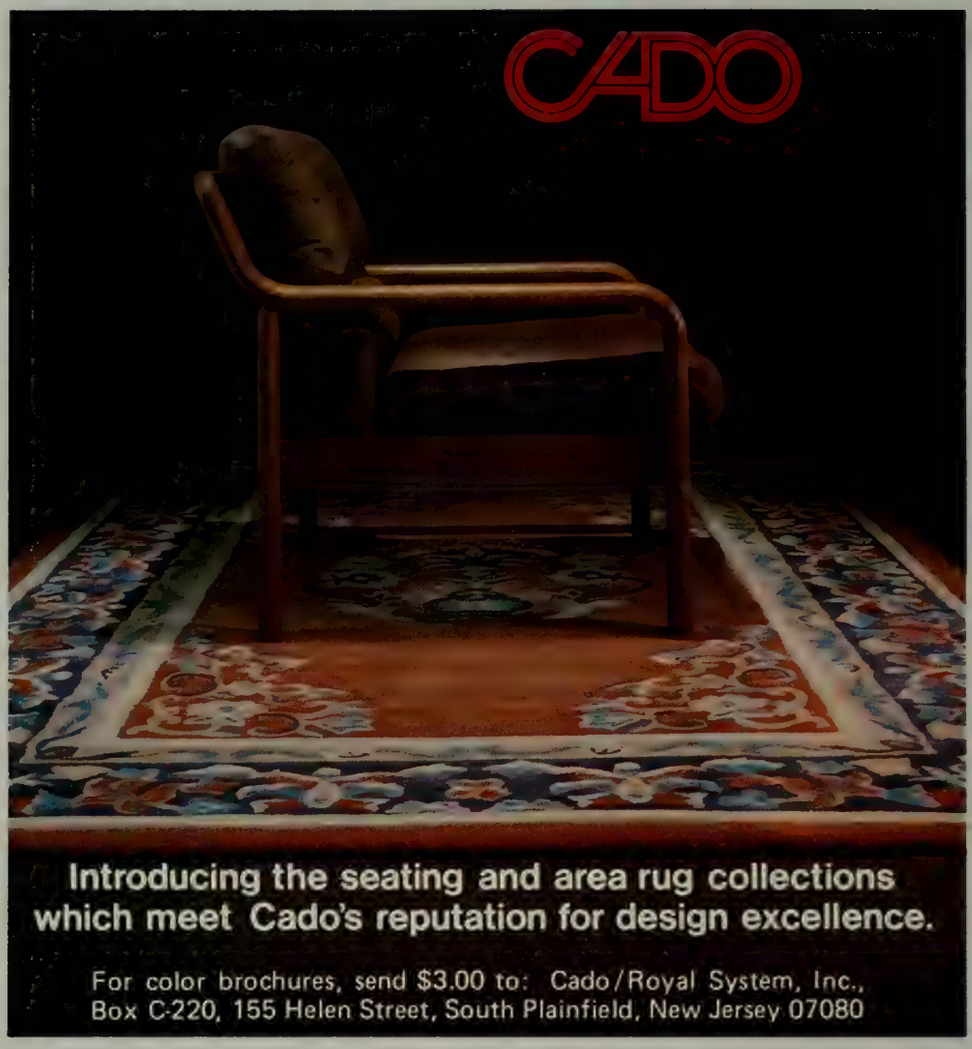




"One of the nicest things about Venice," says Mr. de Santis, "is that you walk everywhere, capturing the feeling of the city." Shops on the Rialto bridge (above) provide enticing Venetian wares, while isolated canals (left) offer the more fleeting sensation of shimmering reflective surfaces. A view over tiled roofs (right) reveals the water-oriented splendor of the city.

continued on page 268


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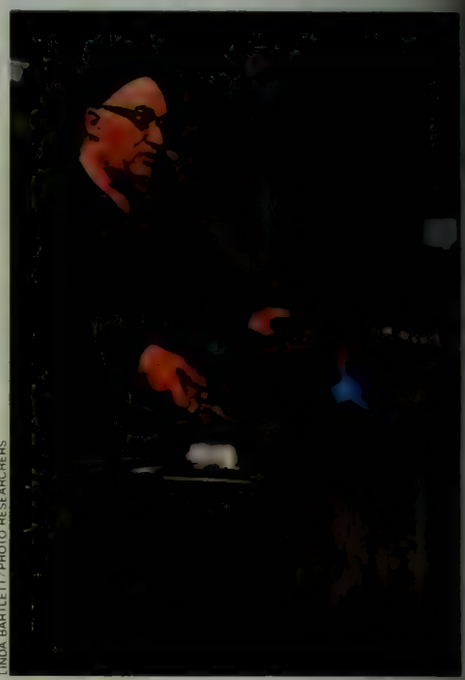


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Michael de Santis in Venice

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LINDA BARTLETT / PHOTO RESEARCHERS

Spinning a molten sphere, a glassmaker on the Venetian island of Murano practices his craft. Choosing shapes and colors, Mr. de Santis commissions glass for himself and for clients.

favorite browsing shops are Nardi, for jewelry, and Sfriso, for antique silver. "I don't think you go to Venice to buy antiques, or clothing—although Roberta da Camerino has a wonderful shop in San Marco. And the china is better in England. You go to Venice to buy glass." His favorite shop for glass is Gino Cenedese, located on the island of Murano, which is well known for its glassmakers. "I buy mostly objects that have a contemporary look, both for myself and for my clients." In his living room he has a tall black vase that he commissioned. "Most of the objects are in terrible colors," he explains, "so what I do is walk through the shop until I find the color I want—it could be the shade of a leaf on a chandelier—and then ask them to make that particular color." It takes about four months from the time he places an order to the time he receives it. The factory ships by sea, since air freight is so costly.

Although it may seem unlikely,

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Michael de Santis in Venice
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the designer feels there are possible "finds" in the shops around San Marco. He bought a sculpture at La Galleria San Marco. But he doesn't believe in bargaining. "If you have to bargain with someone, then you don't know what you're buying," he contends. He says the most unusual shop is Jesurum, a linen store housed in an old convent. And despite the fact that Venice is particularly noted for lace, which is made on the island



LUIS VILLOTA

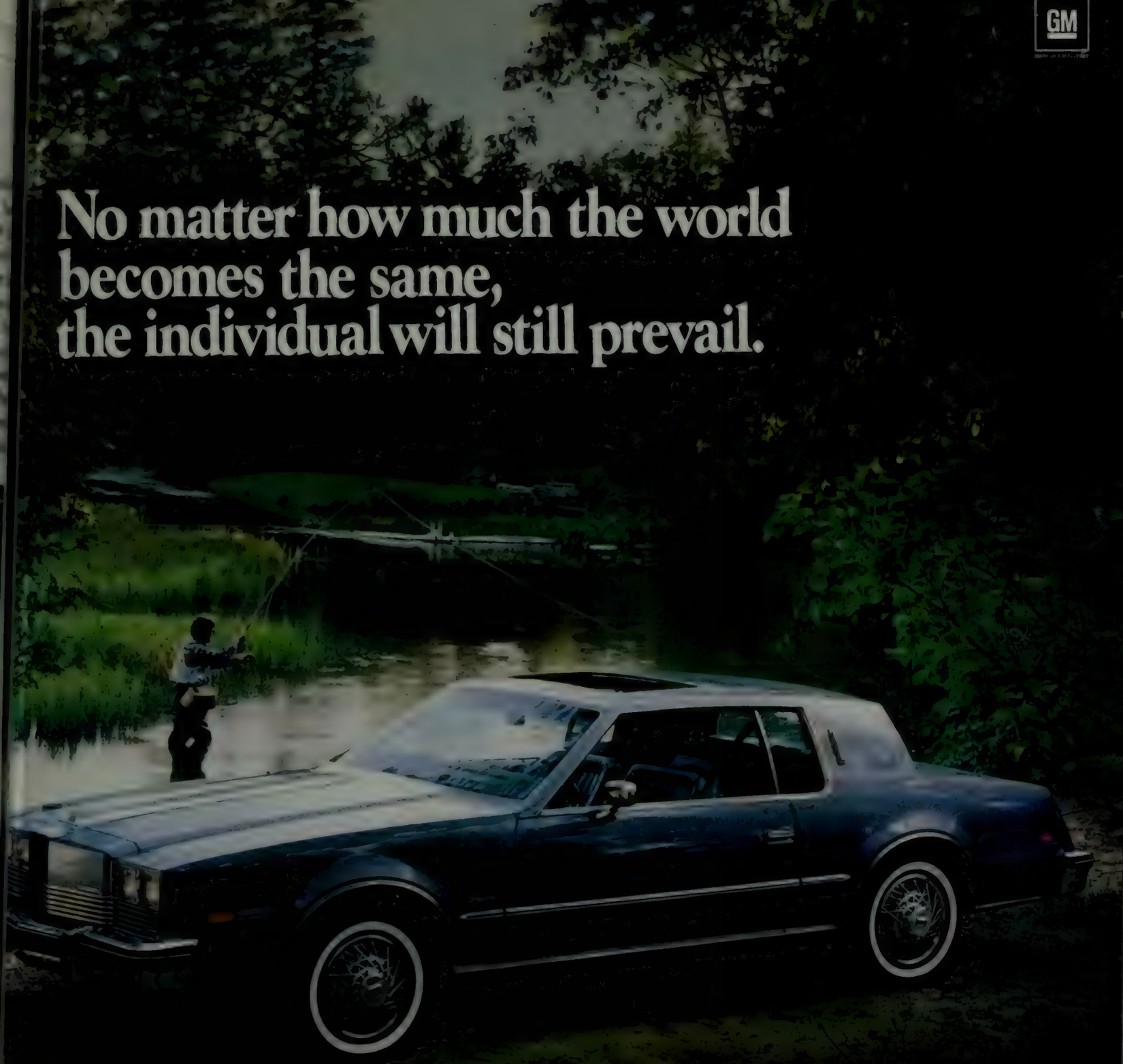
Emblem of the city's romance, a gondolier glides through the glistening waters of a canal. "Things don't change that much in Venice," says Mr. de Santis, "and that's why you go."

of Burano, he never buys it. "It's too fancy. How many dinner parties have you been to lately where there has been a tablecloth or even place mats? The finish on furniture today is so beautiful, why hide it?"

Although food is not an avocation for Mr. de Santis, he, like countless others, falls for the pasta. And while the liver at Harry's Bar is a favorite dish, he likes to spend one elegant evening dining at the Gritti. He also prefers the cafés, such as Quadri, a restaurant down the proverbial side street, with tables both inside and out. A favorite lunch stop is Al Teatro, for, of all things, pizza.

Food may be a fleeting pleasure, but the pleasures of Venice itself are everlasting, always there to be rediscovered. Says Michael de Santis: "No matter how many times I travel to Europe, I still feel that I always want to revisit Venice." □

—Dena Kaye



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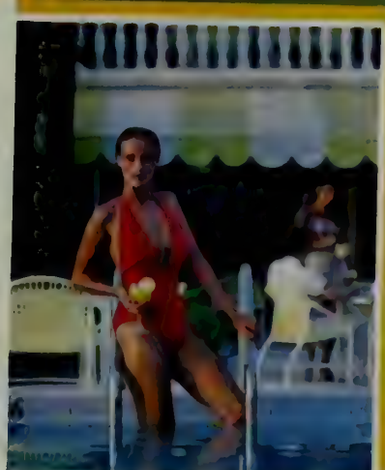
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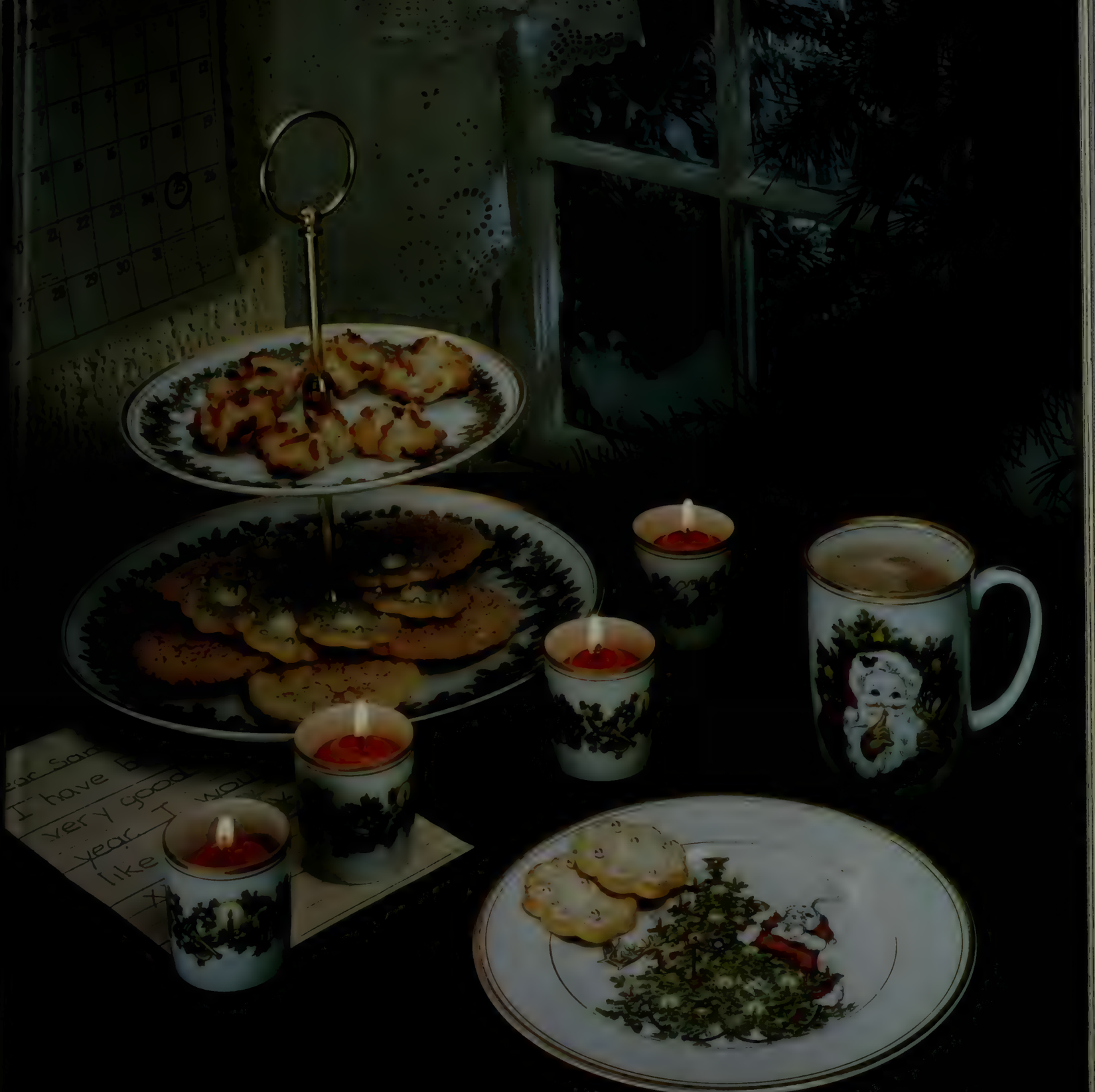
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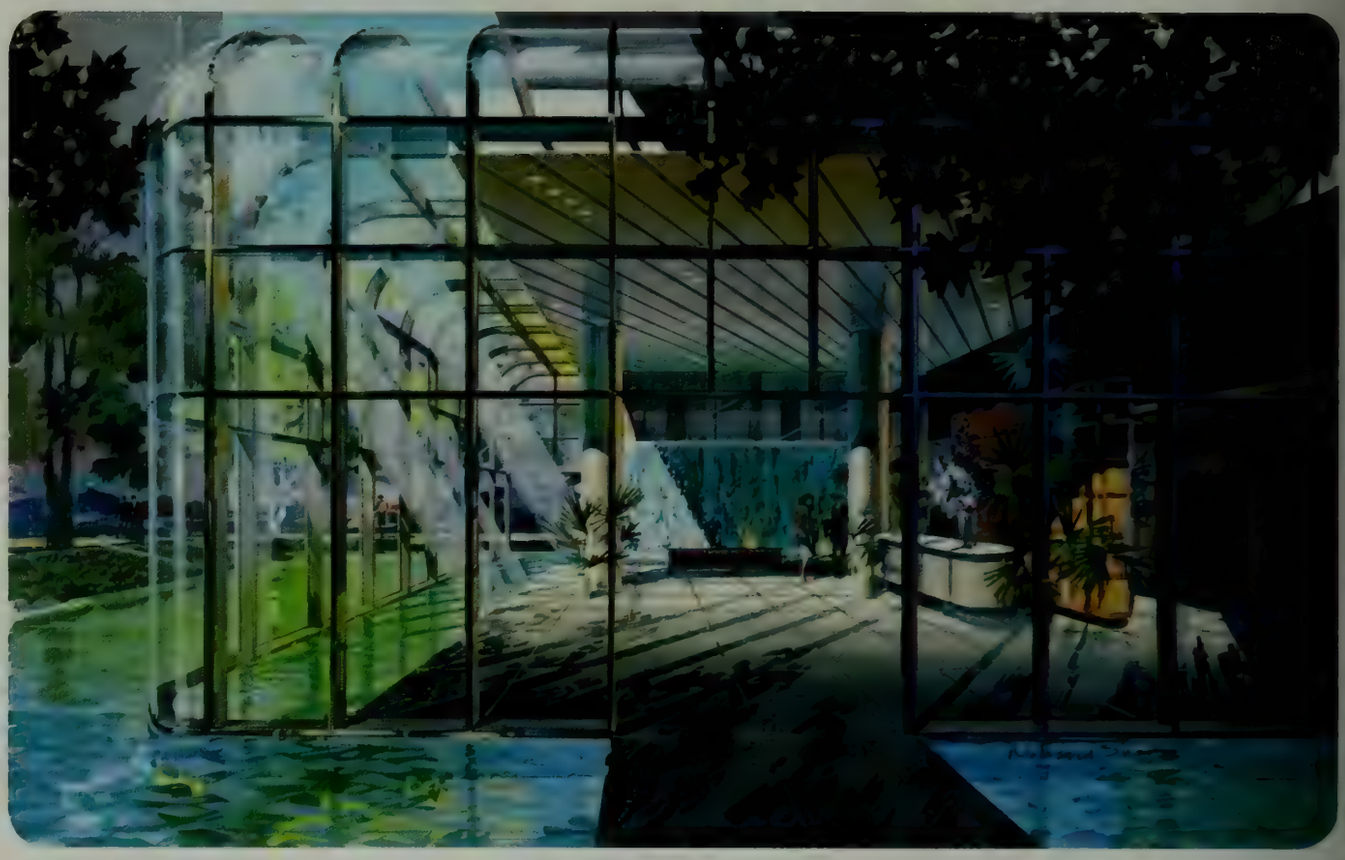
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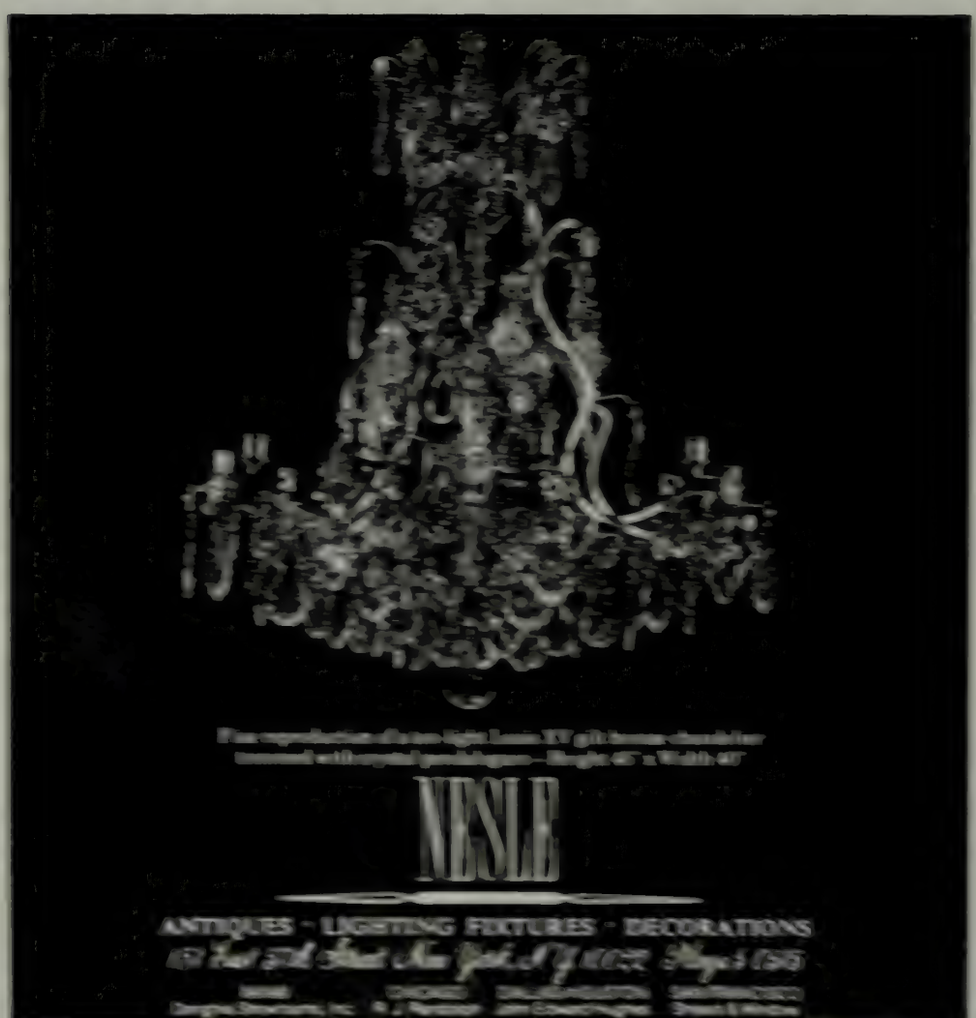
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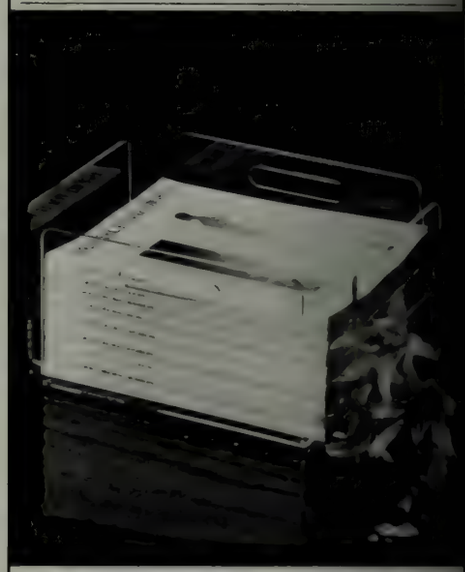
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Reviewing Diverse Architectural Styles

EUROPE has always provided an architectural inspiration for the Western world. And few periods have been more exciting than the early twentieth century. The classical tradition, typified by the Ecole des Beaux-Arts, was the dominant style. But it was being questioned by the Art Nouveau style and by adherents to an evolving modern movement. Such European architecture is a favorite subject for lavish books, and these are some of the finest recent titles.

Charles Rennie Mackintosh: The Complete Furniture, Furniture Drawings & Interior Designs, *by Roger Billcliffe; 256 pages, with 785 illustrations, 16 color plates. Taplinger Publishing Company, New York, 1979.*
Charles Rennie Mackintosh, who worked out of Glasgow from 1893 to 1914, has been called the most important British architect and designer since Robert Adam. According to Mies van der Rohe, Mackintosh was "a purifier in the world of architecture." Now Roger Billcliffe, keeper of fine art at Glasgow Art Gallery, has written a remarkable *catalogue raisonné* of Mackintosh's sophisticated work, which combined the languid lines of the Art Nouveau style with the rectangular forms that foretold the De Stijl movement.

Although Mackintosh was the architect of the famed Glasgow School of Art (1896–1909) and important residences like *Windyhill* (1899) and *Hill House* (1902–1903), his reputation at the turn of the century depended on his furniture and interior design, according to Mr. Billcliffe. Mackintosh believed that an architect's responsibilities went beyond a façade and floor plan. He also designed the furniture and interiors, because he felt that was where the clients spent most of their time.



DERRY MOORE

The noted ladder-back chair heralds the stark geometric impulses of modern art in Roger Billcliffe's *Charles Rennie Mackintosh: The Complete Furniture, Furniture Drawings & Interior Designs.*

In his dedication to the aesthetic unity of his commissions, Mackintosh designed the interiors down to the last exquisite detail—beds, chairs, tables, wardrobes, light fixtures, carpets, even keys and cutlery. This outpouring of hundreds of attractive yet practical pieces is all the more impressive because Mackintosh, unlike some of his contemporaries, did not repeat or rely on stock designs.

Mackintosh was interested in more than houses. From his fertile imagination he derived plans for the interiors for schools, churches, clubs, and a series of four tearooms for Miss Catharine Cranston, each one quite inviting and quite different. Of these four, the most elegant was the Willow Tea Rooms (1903) on Sauchiehall Street in the heart of Glasgow's most fashionable shopping district. *Sauchiehall* means "alley of willows," and, as Mr. Billcliffe points out, "the theme of young willows—both naturalistic and metaphorical—was used throughout."

In the Willow Tea Rooms and many other commissions, Mackintosh used stencils for wall decorations, and these were some of his most lyrical and fragile creations, because they were so easily painted over. But much more of Mackintosh's work has been lost. Even his own home was demolished in the early 1960s by the University of Glasgow. Fortunately, most of the rooms have been reconstructed at the Hunterian Art Gallery, less than a block away, so that evidence of how Mackintosh lived is still available.



The unrestrained Villa Ruggeri in *Art Nouveau Architecture* has arabesques that sweep over its façade in a stylized imitation of seaweed.

Art Nouveau Architecture, *edited by Frank Russell; 332 pages, with 450 illustrations; 50 of the plates are in color. Rizzoli, New York, 1979.*
A few years ago, some critics dismissed Art Nouveau as an insignificant stylistic detour in European architectural development. This is no longer the prevailing attitude.

As art historian Frank Russell notes in his foreword, the movement was a phenomenon of great historic importance, a long-awaited upheaval and the first stage of modern architecture in Europe. In addition, its perfect organic fusion of structure and decoration gave rise to some of the most imaginative and eccentric architecture of the twentieth century.

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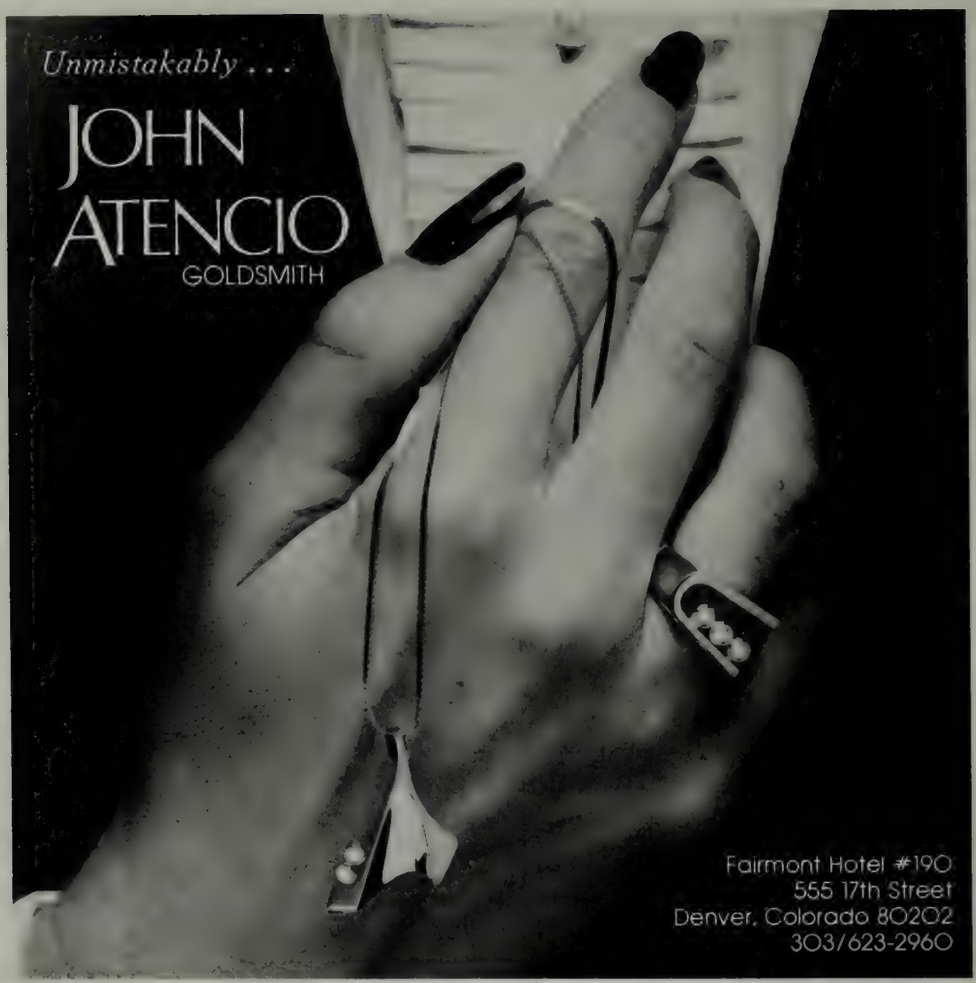
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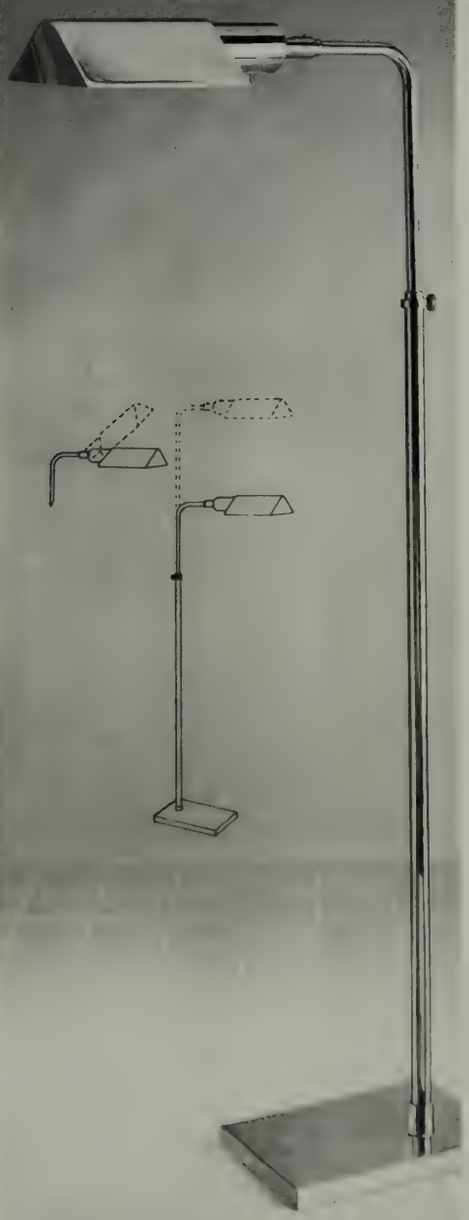

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THE READING TENT



DESIGNED FOR READING

Reviewing Diverse Architectural Styles

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In *Oriental Architecture in the West,* the East's influence on the West is lavishly illustrated through circus showman P.T. Barnum's Iranistan, a private residence inspired by the Brighton Pavilion.

1905, Art Nouveau architecture wasn't a collective enterprise, or even a coherent aesthetic movement, according to Mr. Russell. The range was enormous. United only by their enthusiastic love of ornament, Victor Horta, a Belgian, and Hector Guimard, a Frenchman, practiced a curvilinear style based on natural forms, while Charles Rennie Mackintosh in Glasgow and Josef Hoffmann in Vienna explored a more restrained abstraction that anticipated the modern movement.

The text is divided into eleven chapters, each devoted to a different country and written by an expert on that area. Some of the most expressive and best-liked creations stand in Paris, writes François Loyer, in his chapter on France. Many are well known, including Hector Guimard's astonishing cast-iron gateways to the Paris Métro, which resemble the veined undersides of leaves, or Frantz Jourdain's Grands Magasins de la Samaritaine, a fantasy of cast iron, glass and mosaic.

But François Loyer also introduces several other equally talented, but less-well-known, Art Nouveau architects. In 1899 Jules Aimé Lavirotte designed a six-story apartment building at 3 square Rapp, in Paris, which Loyer describes as "a combination of skill and a certain monstrosity not without charm." The façade was a mixture of Baroque and Art Nouveau, and the walls were decorated with rows of colored bricks and topped with a steep, almost vertical roof of colored tiles.

Some of the most exotic Art Nouveau houses were built in Italy, including the seaside villa that architect Giuseppe Brega completed between 1902 and 1907 for pharmaceuticals manufacturer Oreste Ruggeri, along the promenade at Pesaro. According to Ezio Godoli, a professor at the University of Florence, architect Brega followed Ruggeri's instructions for a playful interpretation of the Art Nouveau style and decorated the exterior with pagoda-shaped roofs, neo-Gothic pinnacled turrets and Corinthian columns. As befits the location,

continued on page 280



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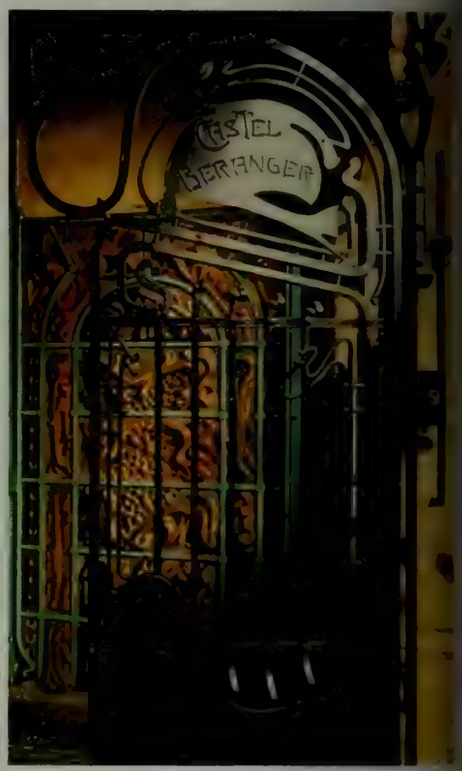
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Reviewing Diverse Architectural Styles

continued from page 284



RIZZOLI NEW YORK

In *Art Nouveau Architecture*, a gateway at Guimard's Castel Béranger, Paris, revels in the structural flourishes attributed to that style.

stucco arabesques suggest the interlacing of seaweed, and lobster-shaped brackets support the eaves.

BOOKS IN BRIEF

Oriental Architecture in the West, *by Patrick Conner; 200 pages, with 154 illustrations, 14 color plates. Thames and Hudson, London and New York, 1979.*
Louis XIV's Oriental garden kiosks, the prince regent's Royal Pavilion, and P. T. Barnum's home, *Iranistan*, are a few of the romantic, and occasionally bizarre, Orient-inspired buildings featured in this book.

The Architecture of the Ecole des Beaux-Arts, *by the Museum of Modern Art; 526 pages, with 401 illustrations, 24 color plates with 12 gatefolds. Museum of Modern Art, New York, 1977.*
Already a classic, this was one of the first books to reexamine the philosophy and designs of the Beaux-Arts school of architecture, which the modern movement decried.□

—*Charles Lockwood*

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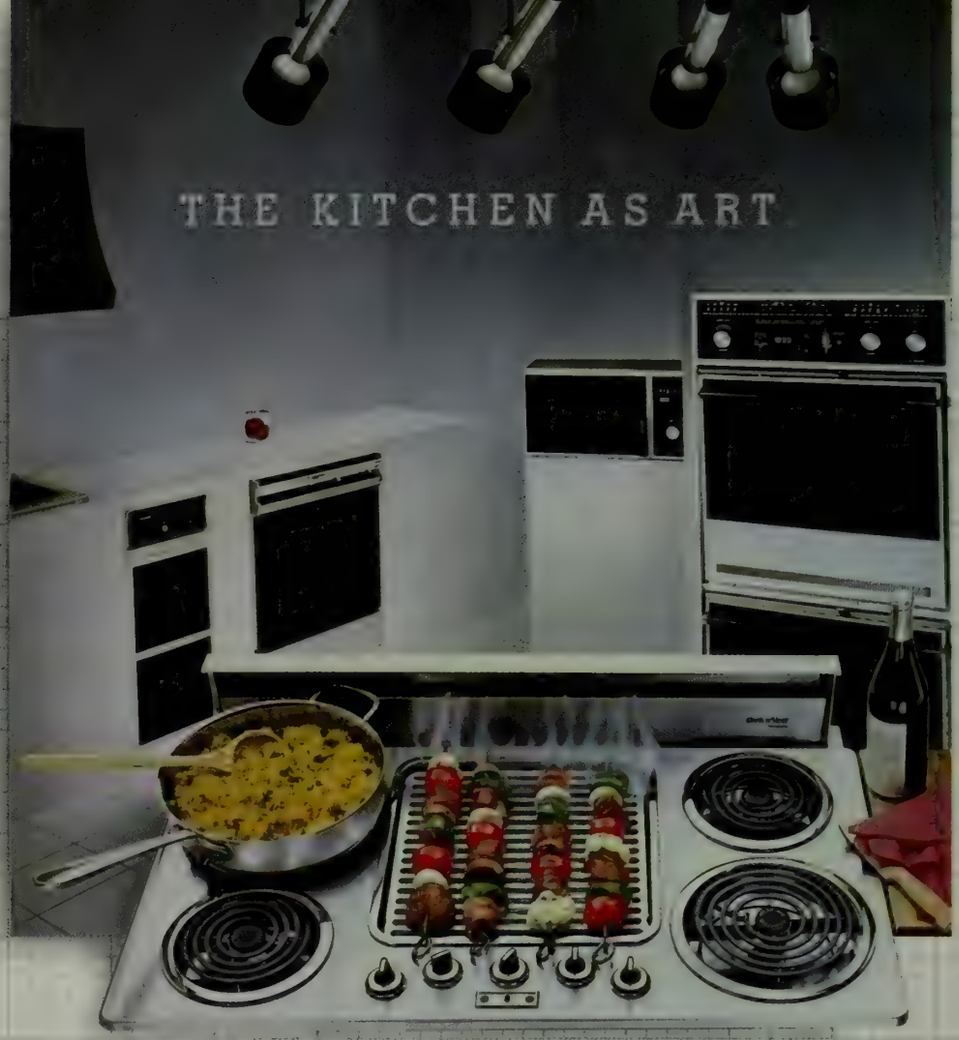


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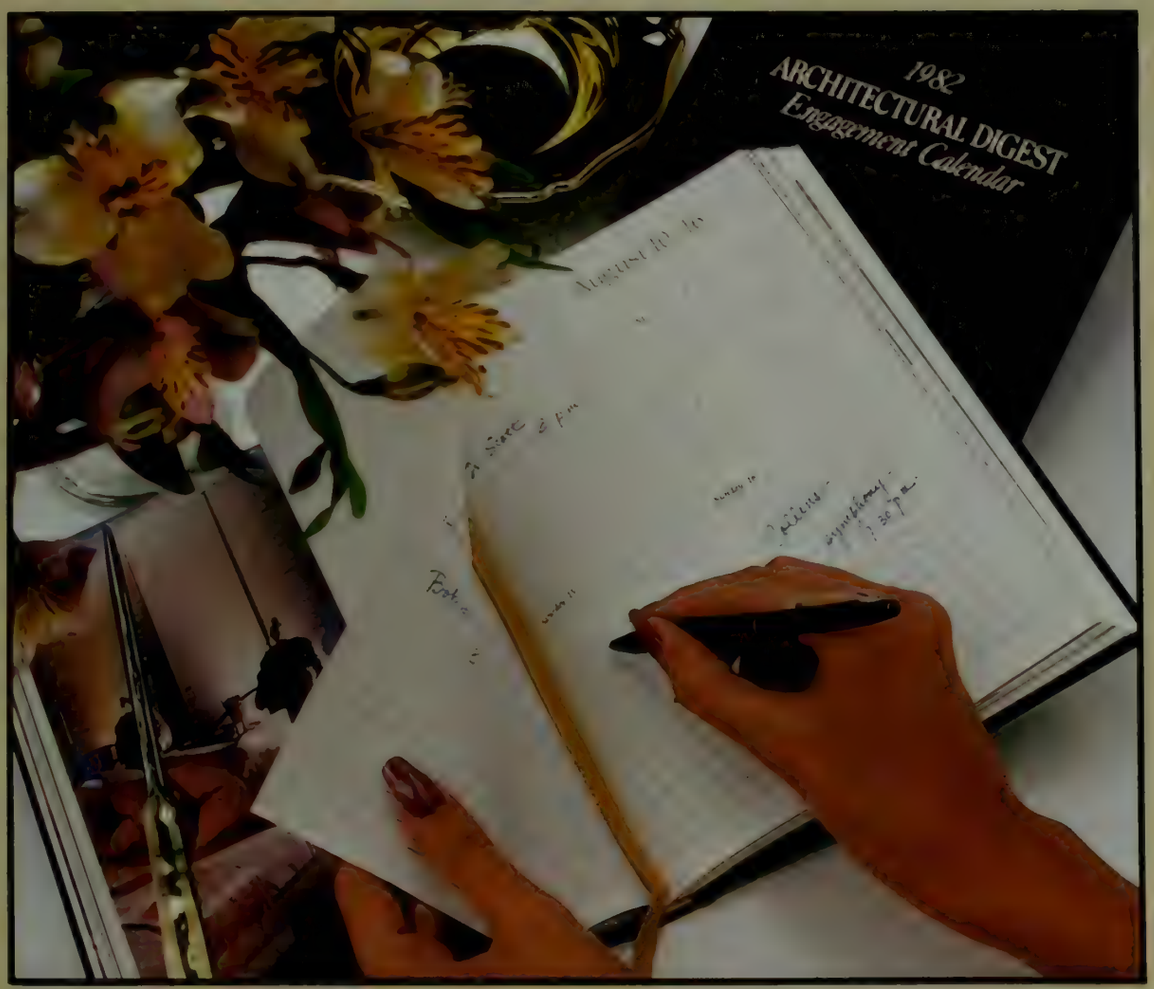
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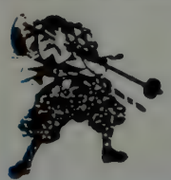


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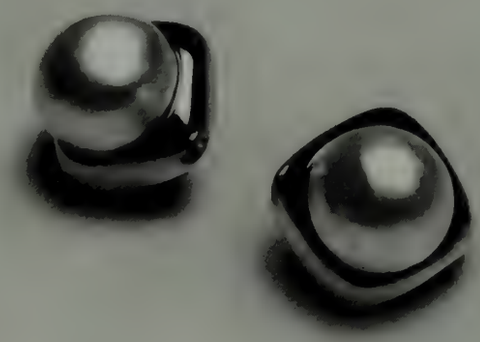
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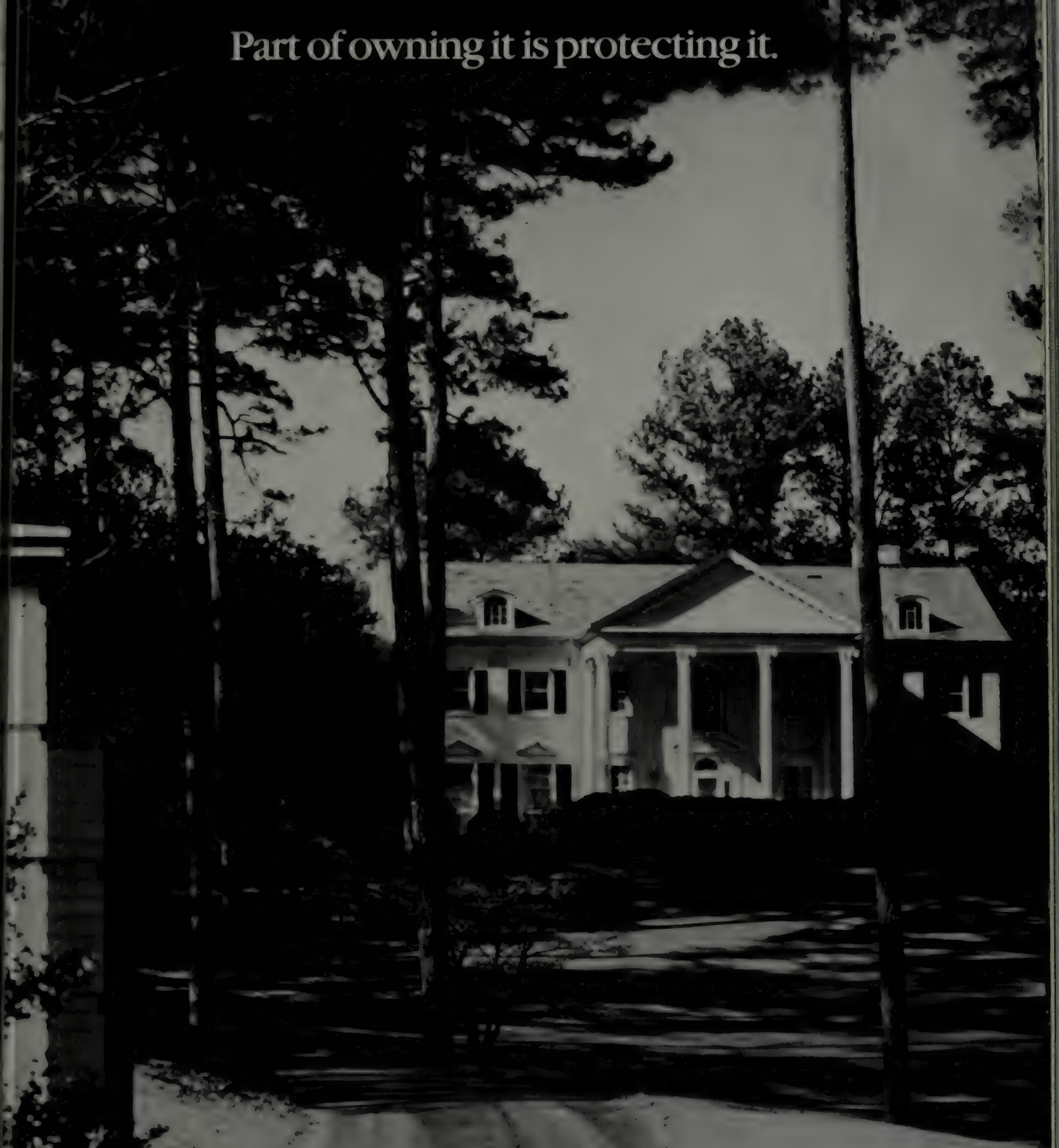
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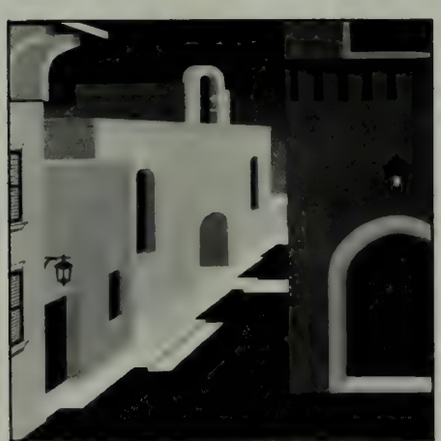
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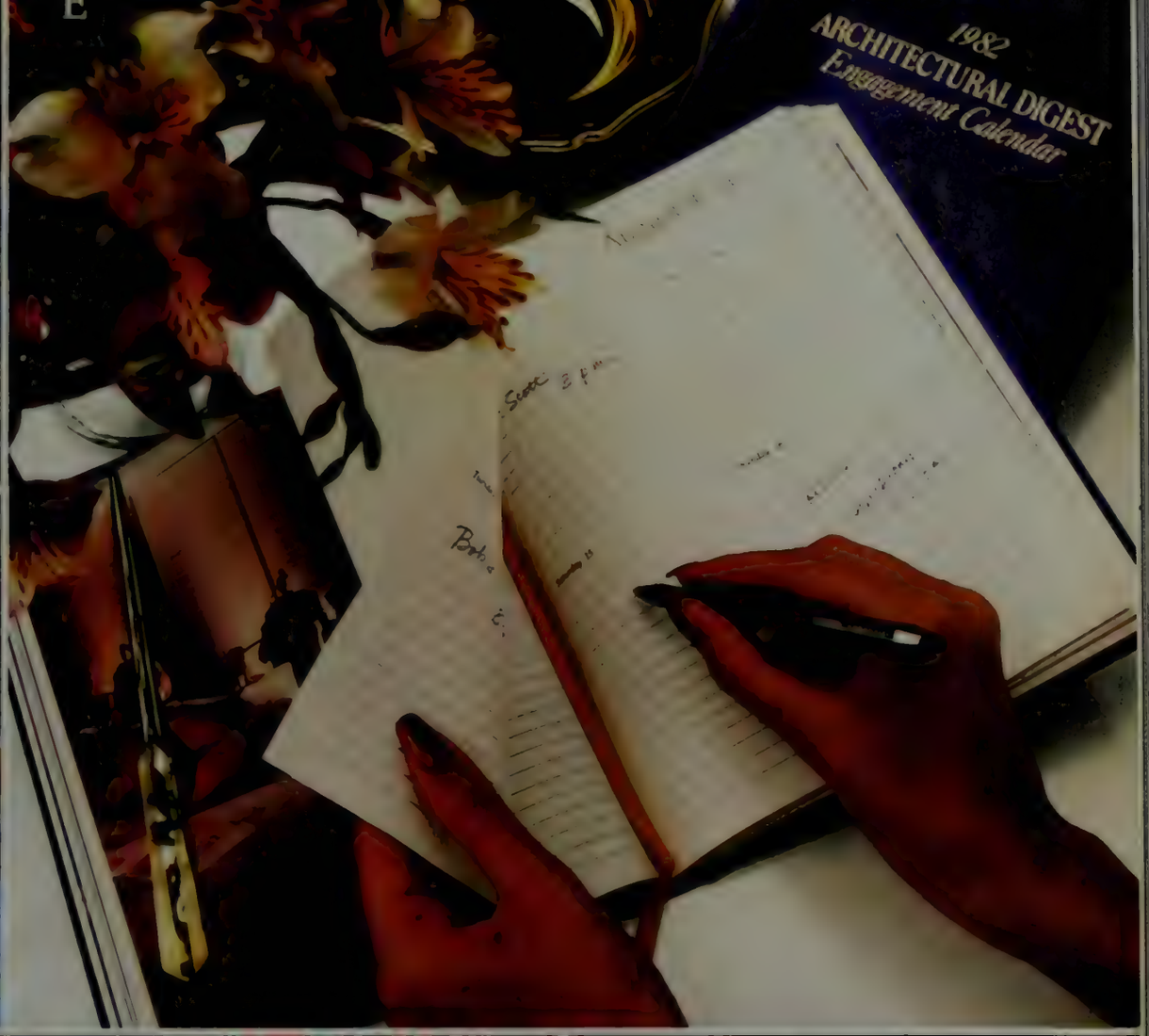
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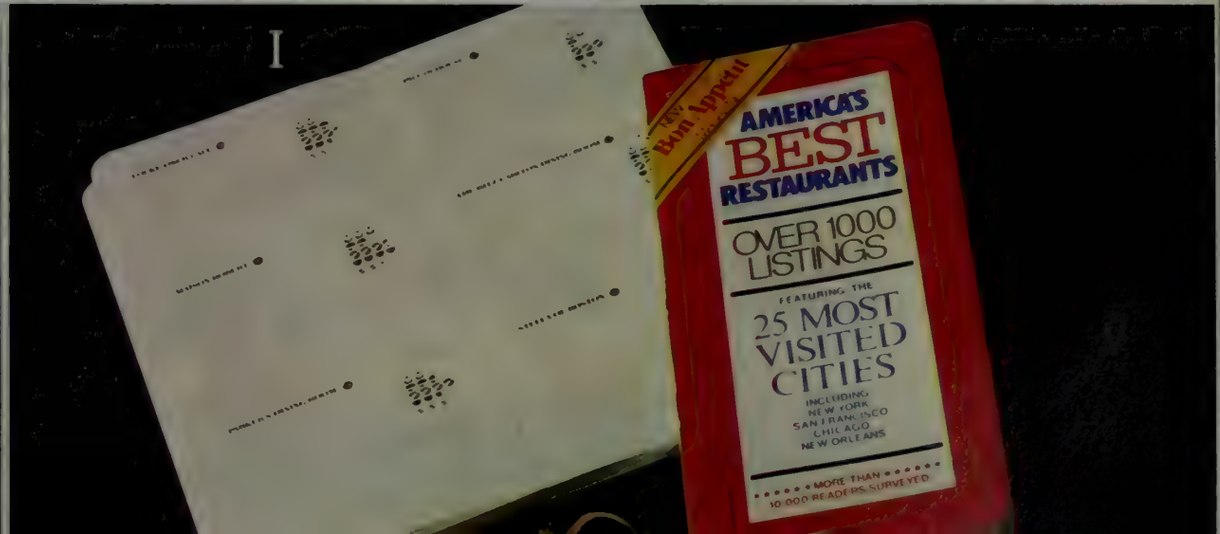

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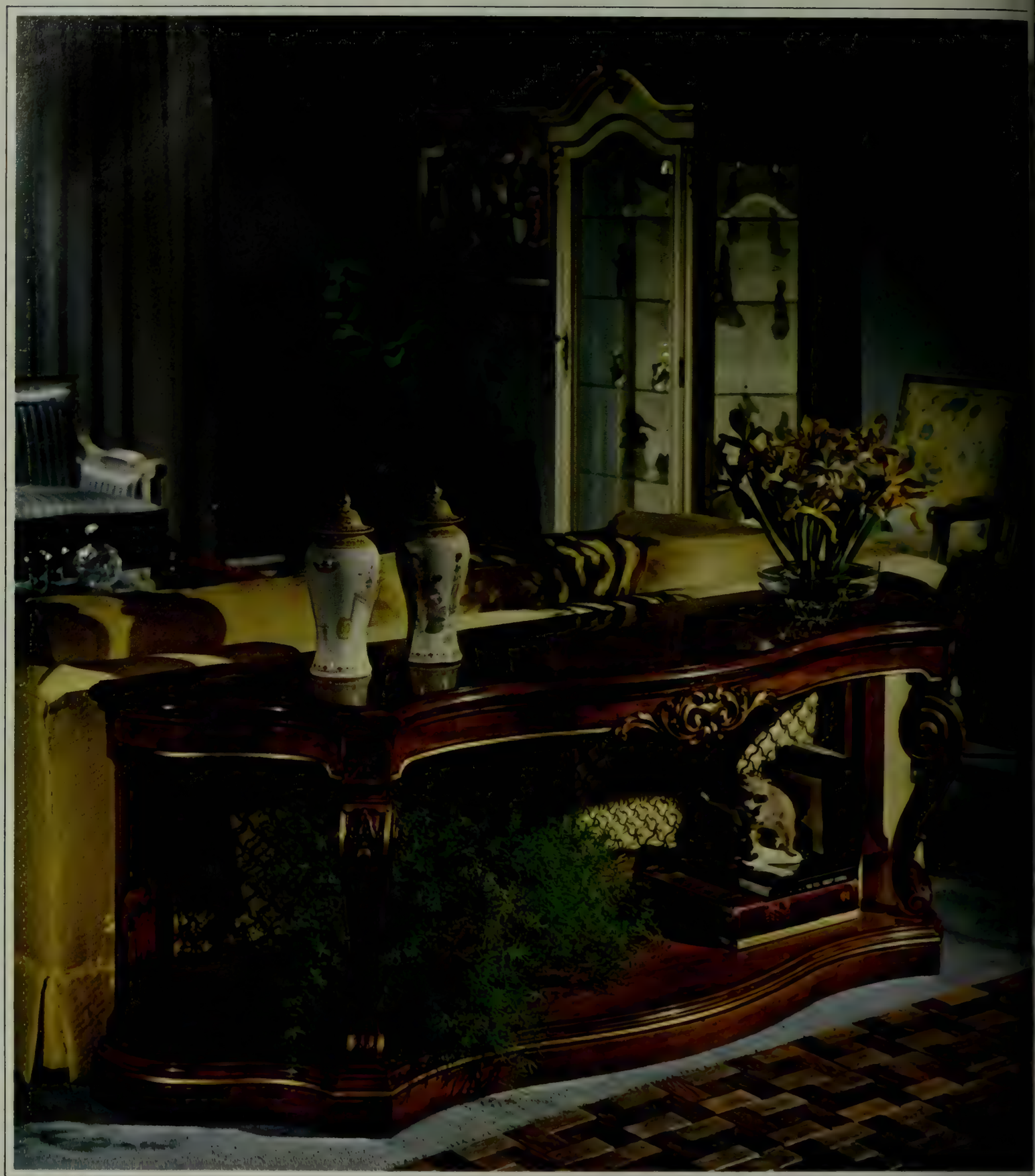

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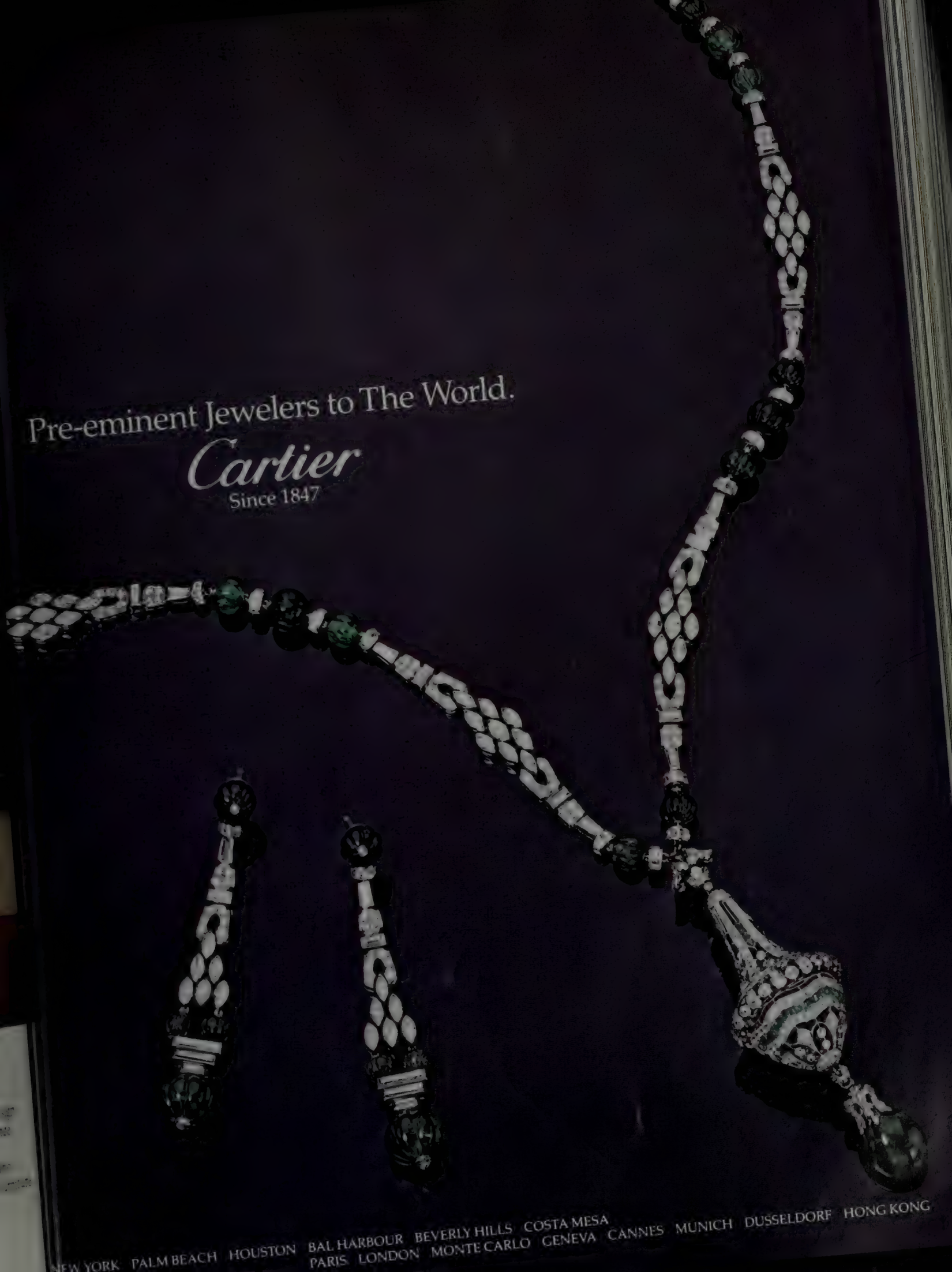


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Pete Jamison
Dayton, Texas

Recently I was given the May issue of *Architectural Digest,* and in all honesty, I have never read such a comprehensive magazine on the world of interior design. I appreciated and enjoyed your editorial on Italy's heritage of art. There is no question as to the accuracy of your comments—Italy has always been in the vanguard of contemporary design. My compliments to *AD* for distributing its first foreign language edition in Italy.

H. Jason Gianetta
Lompoc, California

I was particularly impressed with "Artist's Dialogue—A Conversation with Helen Frankenthaler," in your June issue. Her ability to create space with color on the plane of a canvas is absolutely incredible. *Architectural Digest* is pure inspiration for me!

J. L. Johnson
Vancouver, British Columbia

It was wonderful to read the article on interior designers Kalef Alaton and Janet Polizzi in the June issue. But then to view the rooms they created—what a shock! I was not impressed with the overdone design. Where is the natural grandeur of the water and mountains? Where is the magnificence of the floating world? Where are the windows?

Sally R. Sondheim
Seattle, Washington

The apartment in Seattle (June 1981) is so luxuriously elegant, it is easy to overlook one particular phase of the project that has been handled very successfully by the designers: A background has been brilliantly created out of what was apparently a dull and architecturally unimportant space. Their design rises far above those limitations. This is such a prevalent problem for interior designers that I feel this particularly effective solution should be pointed out.

Arthur F. Mullen, ASID
Pensacola, Florida

Your May 1981 issue was eagerly anticipated, since it carried an article on *Swiss Pines,* a garden where I have spent many delightful hours. However, the opening pictures displayed a coldness that continued throughout the story. I assume that you were trying to capture the stark Japanese serenity of the landscape, but so much beauty that I remember, and know exists, was left out. I feel doubly sorry for those who have never had the pleasure of walking the meandering paths of Swiss Pines—they have had a small taste, but do not know its full beauty.

Larry L. Chidester
New York City

I have always been impressed with the scope of your Gardens features. Not only do you offer a wide variety of visual delights, but your articles explore the philosophies underlying the landscapes. *Swiss Pines* (May 1981) was a superb example of your balanced and informative coverage.

Ruth Kean
Bangor, Maine

A friend gave us a subscription to *Architectural Digest,* and it has become our most appreciated possession. The advertisements are just as informative as the articles. We will soon move into another home; your magazine will be a help and inspiration.

Rae Ellen Holman
Anchorage, Alaska

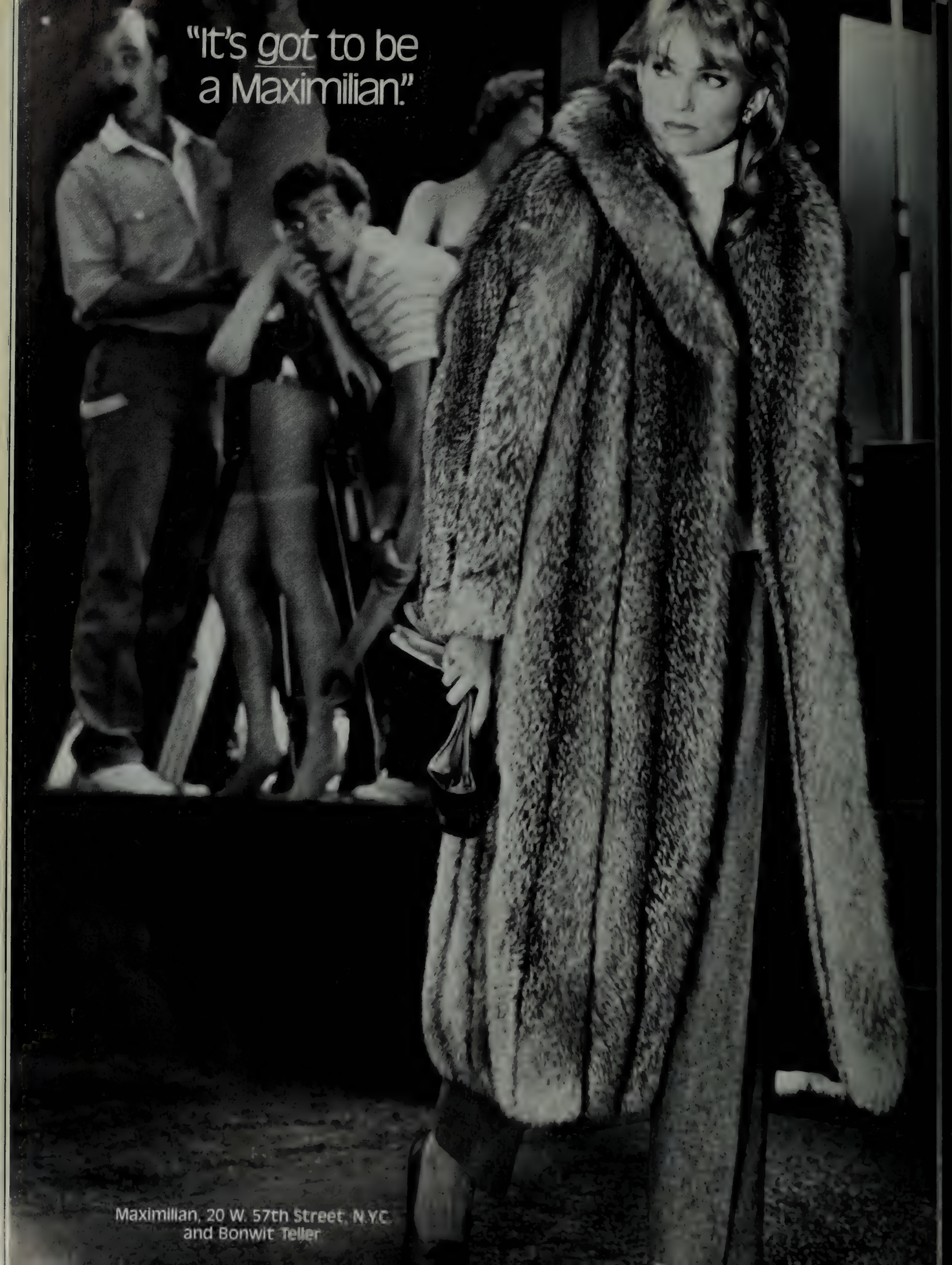


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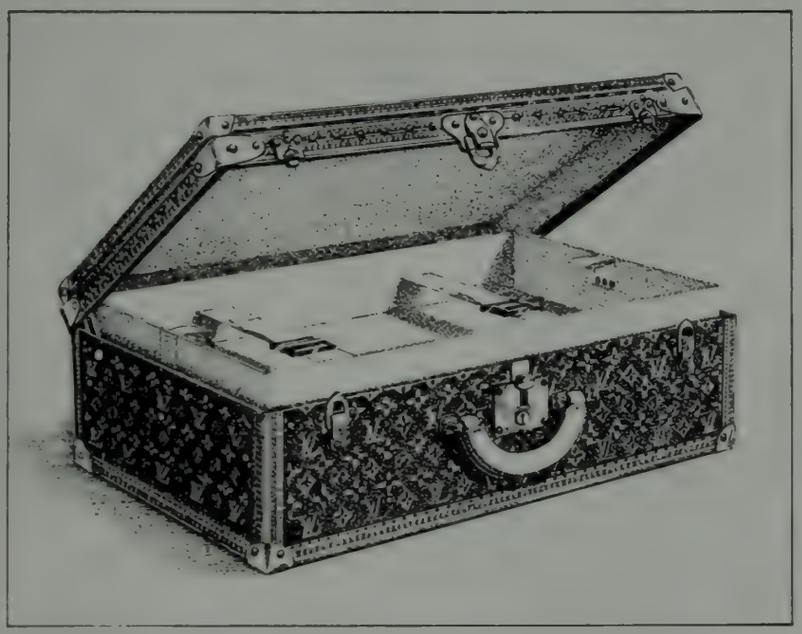
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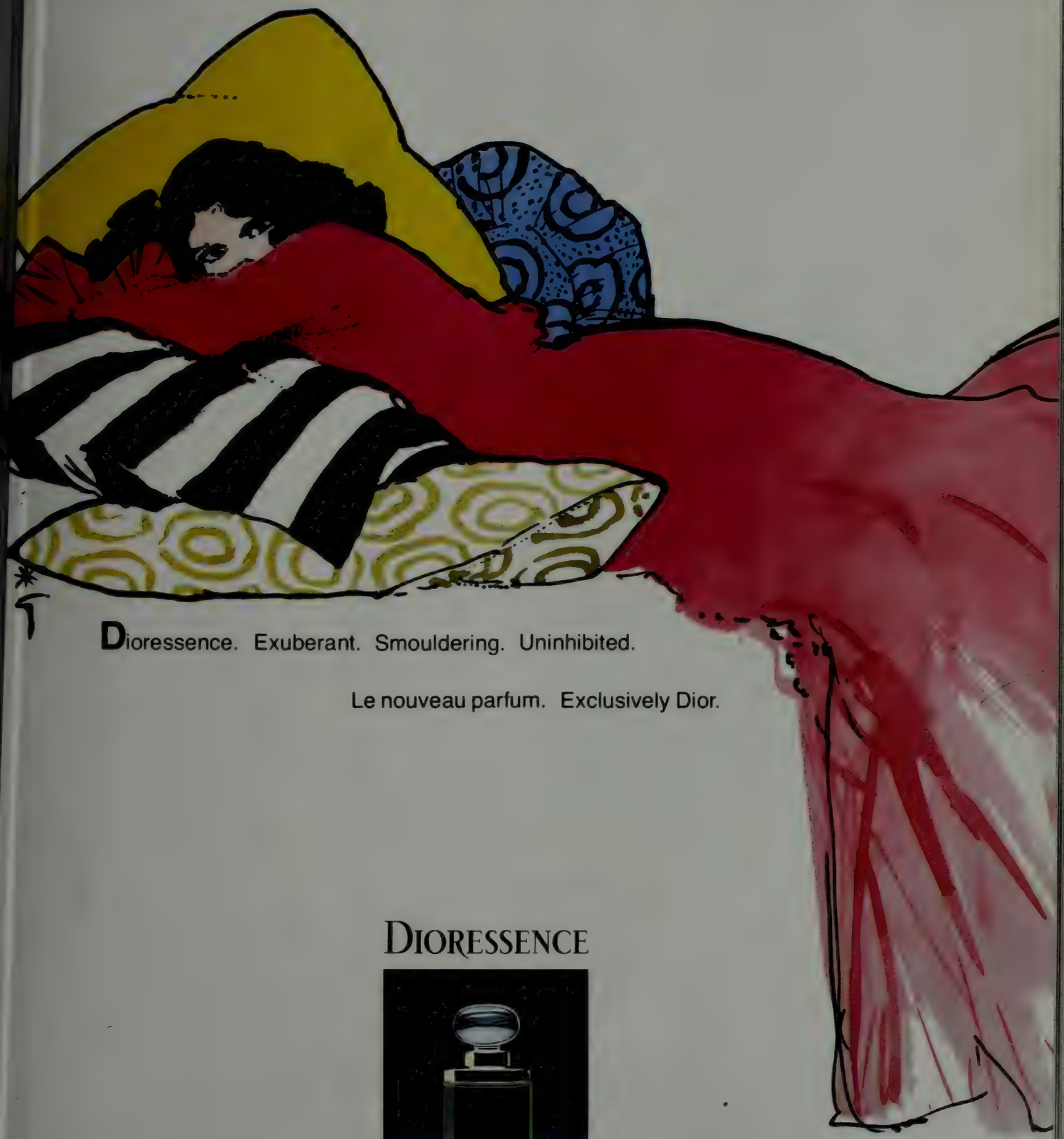
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"Artist's Dialogue" made its initial appearance in our pages in March, 1980, our intent being to present our readers with insights into the lives and thinking of various "guest artists"—the majority being of world stature, others perhaps just a brushstroke away from legend. This month's interview is with Bulgarian-born American artist Christo, whose extraordinary concepts and uses of materials include wrapped walls, buildings, trees, floors, even the coastline of an Australian bay.



SKREBNESKI

Not surprisingly, the dialogue reveals the artist's monumental sense of order—an intriguing example of a Louvre curator's theory that all artworks are variations on the theme of the self. It is this "self," in dramatic diversity, that we present in this and upcoming dialogues. We look forward, as always, to your response.

Paige Rense

Editor-in-Chief

The Aura of New Mexico

Designer Clive Wilson calls himself "an island boy," whose love for the tropics goes back to his childhood in Trinidad. But having completed his first interior in northern New Mexico, he says, "If I ever leave Los Angeles, it will be a toss-up between New Mexico and a tropic beach." His clients' collection of southwestern art seemed to anticipate their present adobe residence. As Mr. Wilson explains, "The beginnings of this house existed in a Beverly Hills condominium. It was as if they had a vision of ending up here all along." *See page 88.*



Clive Wilson





John Martin and Marion Shea

The Collectors: Contemporary Art

Mr. and Mrs. John Martin Shea's Palm Springs residence continues to metamorphose as they acquire new works. "We planned for what we had at the time," Jack Shea tells us, "but we bought a Morris Louis and had to fill in part of a window. Architectural changes were made for the Stella, too." Unchanging, however, is their joy in purchasing works, including a Calder mobile, which Marion Shea says "was five stories up, in a great Swiss gallery's warehouse, in front of a Morris Louis. By sheer coincidence, it is in front of a Morris Louis here, as well." *See page 108.*

Formal Grace

Only a designer with an enormous knowledge of antiques and the history of decoration can interpret tradition with imagination and style. A case in point is Mark Hampton's interior for a Manhattan duplex. "Most of the best materials—and ideas—are old," he states. "Christian Dior said he never designed a dress without thinking of another dress. That's the way I feel." Painting such subjects as houses, rooms and flowers is another of Mr. Hampton's talents. An endearing house guest, he is likely, upon leaving, to present his hosts with a surprise watercolor of their home or garden. *See page 96.*



FELICIANO

Mark Hampton



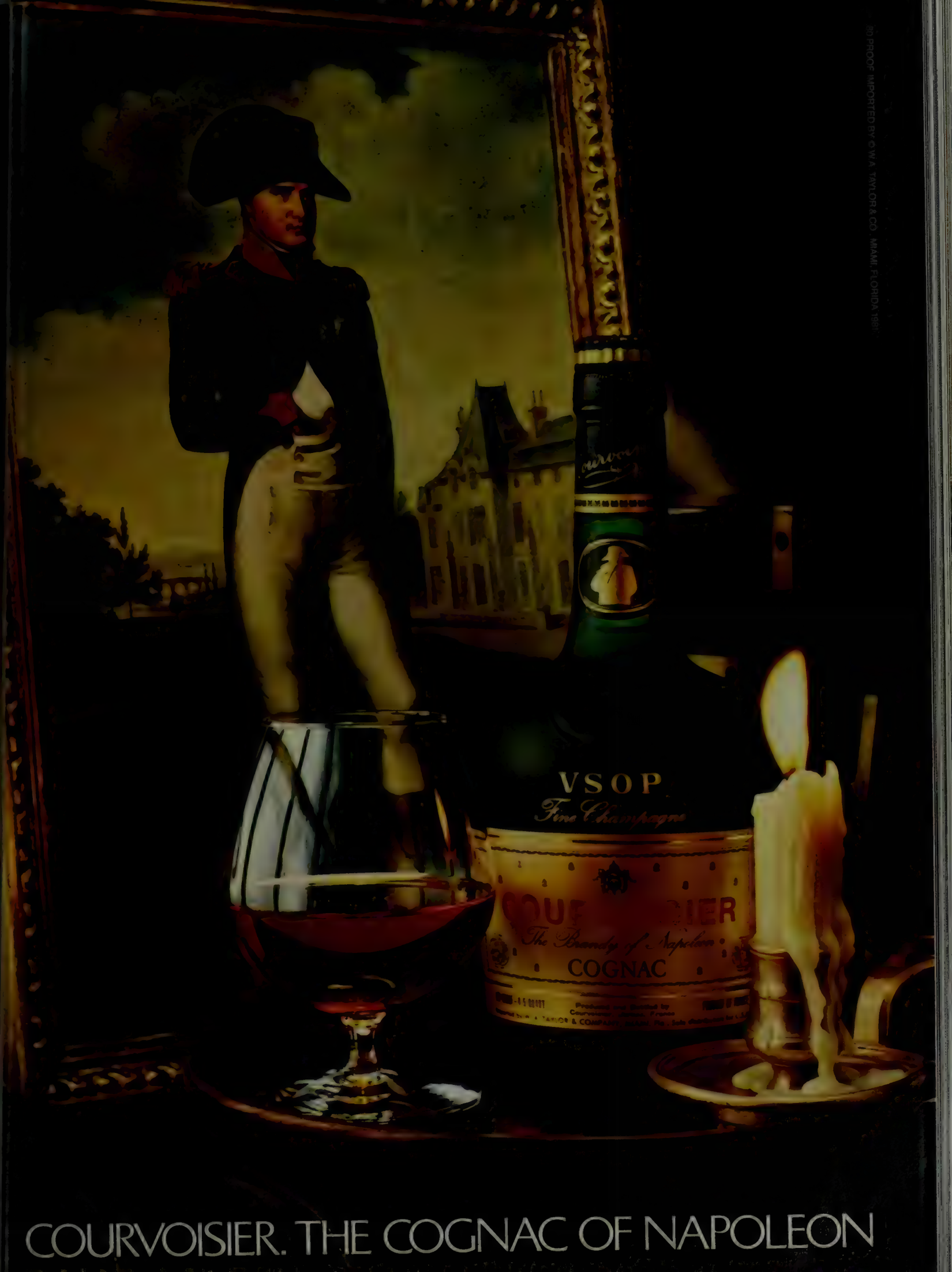


Hans and Maria de Strakosch

Tropical Flair

"The only things we truly collect are happy memories," says Mrs. Hans de Strakosch—and one of them was planning the de Strakosches' retreat on the island of Mustique with the late set designer and architect Oliver Messel. "Mr. Messel was a natural choice," Maria de Strakosch comments. "He built the most attractive houses on Mustique." In the designer's inimitable style, the house was built of native materials by local artisans. "We usually saw eye to eye," Mrs. de Strakosch remembers, "but when we didn't, he always turned out to be right." *See page 116.*

continued on page 24



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continued from page 20

Manhattan Panorama
To Michael de Santis, whose streamlined interiors we have often shown, "contemporary" means more than exterior polish. "It is all a matter of fine, discreet planning," says the New York–based designer. He isn't referring to exacting calculations alone. "Increasingly, it is the quality of the momentary experience that is being sought, the sound of a concerto, the light shining through the windows. These intangibles serve to define contemporary space with clarity for us," he comments. In a sleek Manhattan pied-à-terre, the marriage of inspiration and restraint speaks for itself. *See page 120.*


Michael de Santis


Stefano Mantovani

A Roman Penthouse
The affable and creative Stefano Mantovani isn't influenced by anyone—a fact that seems to appear to such clients as couturier Valentino, for whom he has done several interiors in the past, and Italian film actor Tomas Milian, whose second residence designed by Mr. Mantovani appears in this issue (for the first, see *Architectural Digest*, January/February 1975). The fairy-tale quality of the designer's imagination shows clearly in Mr. Milian's penthouse high above Rome. *See page 158.*

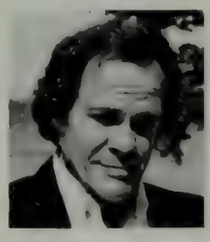
Architectural Digest Visits: The Duke and Duchess of Marlborough
For the duke and duchess of Marlborough, Blenheim Palace is not only "a living monument to the Queen's glory," as the first duke envisioned it, it is a warm family residence, as well. Keeping it in superb condition is one of their priorities, and the Swedish-born duchess actively participates in its refurbishment—something of a tradition for the duchesses at Blenheim. But a purely contemporary outlook prompted her to transfer from one of the bedrooms tapestries depicting the victories of Alexander the Great. "How could anyone sleep to Alexander's triumphal march?" she asks wryly. *See page 128.*


BERNARD SCHWARTZ
The Duke and Duchess of Marlborough


Graham Berwind

Gardens: Lyrical Transitions
One never knows what will follow in the wake of creativity, as Graham Berwind discovered when he designed the gardens for his Bryn Mawr home. He knew that he could count on the support of his wife, Sigi, an ardent gardener. What he couldn't anticipate was that, on the inspiration of designer Betsy Train, artist Michael F. Webb and a group of his design students would soon be adorning the house with trompe l'oeil festoons, to link the imposing structure with the graceful landscaping. Happily, the unexpected proved to be a tour de force. *See page 164.*

Architecture: Roy Binkley
Architect Roy Binkley acknowledges a debt to history and to two great teachers, Mies van der Rohe and Moholy-Nagy. Yet the essence of his work lies neither in historical references nor in a principle—such as Mies van der Rohe's favorite aphorism, "Less is more." The site and social conditions are Mr. Binkley's main considerations. "Each building is unique in space and time," he says. "Because of this, I've never done two houses that are alike." His own residence reflects his response to a spectacular setting overlooking Lake Michigan. *See page 150.*


Roy Binkley


Jack E. Lowrance

Montana Ranch
The pleasures of designing a retreat in the Montana mountains far outweighed the difficulties, for Jack E. Lowrance, who says it was a joy just to concentrate on only one project at a time. The delightfully simple way of life included alfresco meals near the stream that flows past the ranch residence, often with his clients and friends, Dr. and Mrs. Joseph Pollock, whose Beverly Hills home appeared in *Architectural Digest* American Interiors and in the September/October 1974 issue of *Architectural Digest*. *See page 170.*□

For a pearl among opera singers, an Oyster.

On December 1, 1971, an unknown Maori soprano called Kiri Te Kanawa stepped on to the stage of the Royal Opera House in London.

Three and a half hours later, her performance as the Countess in "Le Nozze di Figaro" had made her a star.

The next day, Andrew Porter wrote of Miss Te Kanawa: "Such a Countess I have never heard before."

Another critic wrote: "It was evident that we were in the presence of a singer of quite exceptional promise... Covent Garden has a pearl of great price."

Since then, that exceptional promise has been realized in opera houses around the world.

"Phrase after phrase of effortlessly spun and firmly supported tone, culminating in a last act that would have drawn tears from a stone" was the comment on her Desdemona in a recent production of Othello.

Off stage, Miss Te Kanawa's life is a constant whirl: an endless round of interviews, engagements and rehearsals, and an international timetable that would make the most experienced traveller giddy.



She wears a Rolex Oyster Perpetual Datejust watch.

Of course, it is graceful, elegant and very feminine.

But her enthusiasm for it is practical too.

"If I had to keep worrying about whether my watch had stopped, I'd never get anywhere on time. My Rolex keeps perfect time, no matter what I do to it."

The photograph on the left shows Kiri Te Kanawa in costume as Fiordiligi in "Così fan Tutte" on the grand staircase of L'Opéra, Paris.

It is one of the very rare occasions when she isn't actually wearing her Oyster.

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Antique Tabriz 6' x 4



Antique Bijar 12' x 8'



Semi-Antique Kashan 6'8" x 4'10"



Antique Sarouk 6'7" x 4'7"



Semi-Antique Kashan 18'7



New Savonnerie 14' x 10'



New Silk Kashan 7'1" x 4'8"



Antique Ferahan 10'6" x 6'10"



Antique Tabriz 13'3" x 9

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"Late last winter, a long brown roll arrived at the door. Inside were George Washington, Socrates, Julius Caesar, Napoleon and other men of history woven into a most unusual rug.

"A Great Uncle was giving up his country house. Remembering my passion for history, he had chosen to send me his 'leaders of the world' rug. 'No,' he really didn't know any more about it, I found when I called him with thanks. He just thought those historical fellows might interest me, and urged me to sell the rug if I didn't have a place for it.

"Every place I tried putting that rug ruined the room and the rug. Sell it? I didn't know if it was from Pakistan or Persia. Sotheby's Auction Galleries had sold things for friends of mine. They said Sotheby's always seemed to have an expert who knew more about what they owned than they did. Maybe Sotheby's could de-mystify my rug. I called their New York office and was told that if I sent a color photograph or brought in my rug, a Sotheby's expert would tell me something about it.

" 'Something?' Instantly identifying it as a Tabriz from Persia, the Sotheby's expert knew the date, the probable village, and for whom it was woven. I was most intrigued when he pointed out that tiny numbers next to each figure were keyed to the border of the rug. There, in Arabic, each world leader was identified.

"The Sotheby's expert estimated the market value of what I now know to be a Tabriz Oriental. Stressing that an estimate was only that, and the winning bid could be lower or higher, we agreed on a reserve, a minimum price below which my rug would not be sold. I felt comfortable that I had complete and accurate information, and made an educated decision to sell. When my rug appeared in Sotheby's catalogue, I felt a blush of pride. I felt even better when I received a check from Sotheby's. They had earned their 10% selling commission.

"That Tabriz interested me in an Oriental carpet for my living room. I'll subscribe to the catalogues for Sotheby's rug auctions later this year and attend the exhibitions beforehand. With hundreds of rugs to choose from, I know I'll find my floor the carpet it's looking for."



Persian Tabriz rug, circa 1910

"The condominium we bought in a converted mansion dwarfed us and our possessions. We moved in everything we owned, and it looked like we hadn't moved in yet. Where to find the rugs, the furniture, the paintings that would be at home here? Combing antique stores would take forever. My father, who often frequented Sotheby's Auction Galleries, said they had an extensive schedule of art and antique auctions.

"A call to Sotheby's revealed they were having an Oriental rug auction the following week. That Saturday I went to the exhibition that precedes each sale. Oriental rugs are a little mysterious to me, and I was reassured by Sotheby's knowledgeable experts who were on hand to answer my questions and by their comprehensive catalogue. Sotheby's catalogue gives the history, size, condition and estimated value of each rug. I studied the ones that interested me and decided how high I would bid. I even found that if I couldn't get to the auction itself, a Sotheby's representative would do the bidding for me. You specify your limit and they try to win it for you at the lowest possible price.

"Luckily, I was able to attend the auction. It was like going to the theater. I bought a runner and a small Tabriz. The runner was just right for the hall, but in my living room, the 4'7" x 6'8" Tabriz shrank to the size of a prayer rug. Bare living room floors and bare walls stared back at me. Bare walls? Of course, that was where my Tabriz would be perfect. It was!

"Sotheby's is having another Oriental rug sale later this year. I know I'll find my living room floor the carpet it's looking for.

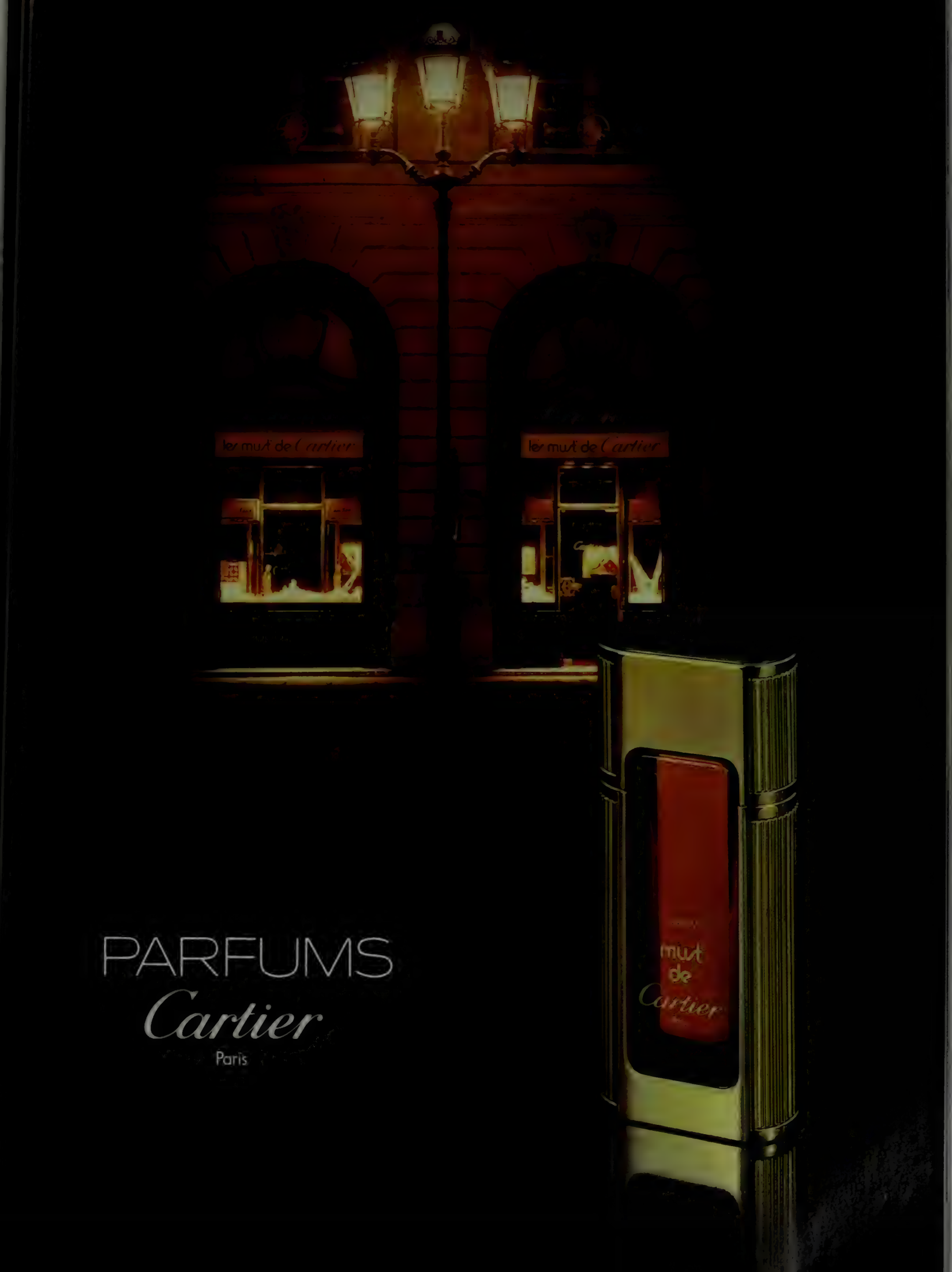
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"But are you absolutely sure?" he teased.

"Let me try again," she said, looking up into the sky where the sun was beginning to climb, trying to guess the exact early hour. She whispered a time. "Way off," he assured her, "Anyone could tell that when the sun is in that position it must be..."

Then she saw him steal a glance at his new Audemars Piguet, where the element of quartz was, truly, in its element. This was a watch where structural beauty and technical certainty verged on the absolute.

"That's not fair," she laughed, covering his watch with her hand. "You're right," he said, "try again." As she tilted her face towards the sky, she felt a cool, unmistakable circle of gold being wrapped about her wrist.

Surprised, she looked down to find him fastening on an Audemars Piguet quartz. "This is for me?"

"Unless, of course, you'd prefer to rely on the sun..."



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Lee Hall on Eudaemonia

SILENCE THE BELL, close the book, snuff the candle. Let my demons know that I have marked the gates with welcoming wine, that I listen for their songs, that I seek to know them in my rituals of dailiness. These demons are promised me by Aristotle, and I have faith and can wait until they and I have effected a comfortable life together in rural Connecticut.

Aristotle believed that a person could be possessed by good demons. Eudemons, he argued, induced eudaemonia, a happy state of rational good works and active life, a euphoria so profound that it would issue only from the forces of good and powerful demons. I learned Aristotle's words after I had glimpsed and desired the state of grace he described. It was my small ancient farmhouse, and by design now I study to shape my life to art's requirements and to gain the presence and blessings of eudaemonia.

I have the good fortune to have some public responsibility for the education of young artists and designers, citizens of increasing and predictable value. And in my private moments, as a painter, I share even more directly the concerns of young men and women purposing to shape life and society through art and design, for, like them, I search for values worthy of existence in those areas.

Human experience contains many parts and shapes and edges. The key for fitting the parts together, however, has been hung in a forgotten corner of human consciousness. We are in danger of forfeiting our need for meaning, because the pursuits that we have elected—primarily based in science and social science—have failed to provide answers.

I suggest that our culture needs a new key to unlock its energies. I argue that the new key is in the mode of art and design, of synthesizing, of informing knowledge with passion, and of germinating faith in our ability to construct metaphors about the nature of reality. And I believe that individuals, equipped with knowledge, patience, passion and discipline, must synthesize daily experience, must magic forth elusive meaning.



FELICIANO

Lee Hall, president of the Rhode Island School of Design, discusses an ongoing artistic project: courting a life shaped by meaningful design, on her farm in rural Connecticut. At right is her painting *Windhover Dusk Hill*.

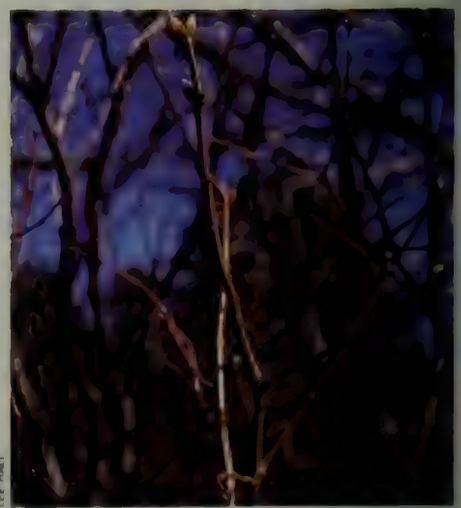


LEE HALL

On the farm, rustic hardware on an aged barn door participates harmoniously in the "congenial material presence" of her retreat.



LEE HALL



LEE HALL

Respecting the designing spirit of her surroundings—evidenced, perhaps, in lilacs budding in spring (above)—Lee Hall built a cedar-sided studio (left), where she paints abstract scenes in both tempera and watercolor.

continued on page 38

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The effect is extraordinary.

Lee Hall on Eudaemonia
continued from page 34

We could do that by taking a page from the designer's handbook. If a meaning is to be found or created, the shaper of meaning must turn to the methods of design, must fire the processes and purposes of design with passion, and must have at hand the material with which to construct the results of the designing process.

I'm putting my bets on design as the appropriate process for courting and expressing eudaemonia. I have elected to undertake the courtship, no holds barred and banners waving in the winds of adventure, both professionally and at home. Design—both as a noun and a verb—is a basic preoccupation, if not obsession, with me. *Design* as a verb means to conceive; to contrive; to form; to establish a goal; to make or execute plans. And as a noun, *design* refers to concepts, inventions, forms, plans, purposes, and the reasons that provide


LEE HALL

Bottles thoughtfully arranged on a shaded windowsill reflect Lee Hall's predilection for the establishment of patterns in her home.

occur most clearly in art, which takes liberties with facts in order to unveil reality, expose the deepest dreams and highest hopes of the heart, and inform feeling with intelligence.

Feeling, with all stops out and all boundaries outlawed, is passion, as sudden and mysterious as the morning star, requiring the energies that shape life, that enact dailiness as if it were art. On the rise, passion cannot be denied. In passion's burning light, one must either possess the object of that passion or suffer a charred vision. Neither prophesied in tea leaves nor dissected in dreams, passion is the basic intellectual and spiritual vocabulary for finding the metaphors that will suffice for reality. And the metaphors must be designed.

Thus, the heart seeks a home, a place that exactly mirrors its shapes and echoes its cadences. If one is lucky, that home may also be a


LEE HALL


LEE HALL

To Lee Hall, *eudemons*, or "good demons," permeate the details of her farm, inspiring moments of creative activity. She discovers these "powers" in vignettes as various as a nut-filled wooden bowl (above left) or a lichen-covered rock in a field (above right).

shape or identity for all of them.

In brief, design is a function of the human mind, a way of perceiving and knowing. We do not merely passively receive sensation; rather, we select perception, so that thinking or conceiving are simultaneous—albeit not necessarily conscious—with perceiving. In the best instances, perceiving intensifies and clarifies feeling, gives rational shape to passion. Therefore, life designed is life consciously realized, life celebrated in daily activity and good works.

Facts alone, however, never reveal the shadows and rhythms of the human mind in search of its own shape and meaning. I have never known anything important from untransformed facts. Such revelations house, a place, a definite location in time and space, identified on map and in zip code: an architectural instance. My house, recognized in passion as the home my heart had long sought, was shaped by other hands, took form out of other times and other needs, grew into a landscape not mine by birth, but one into which I wandered grateful and joyous.

My house had its own history; I had mine. It had needs; so had I. I fell in love with it on a pre-spring

continued on page 42


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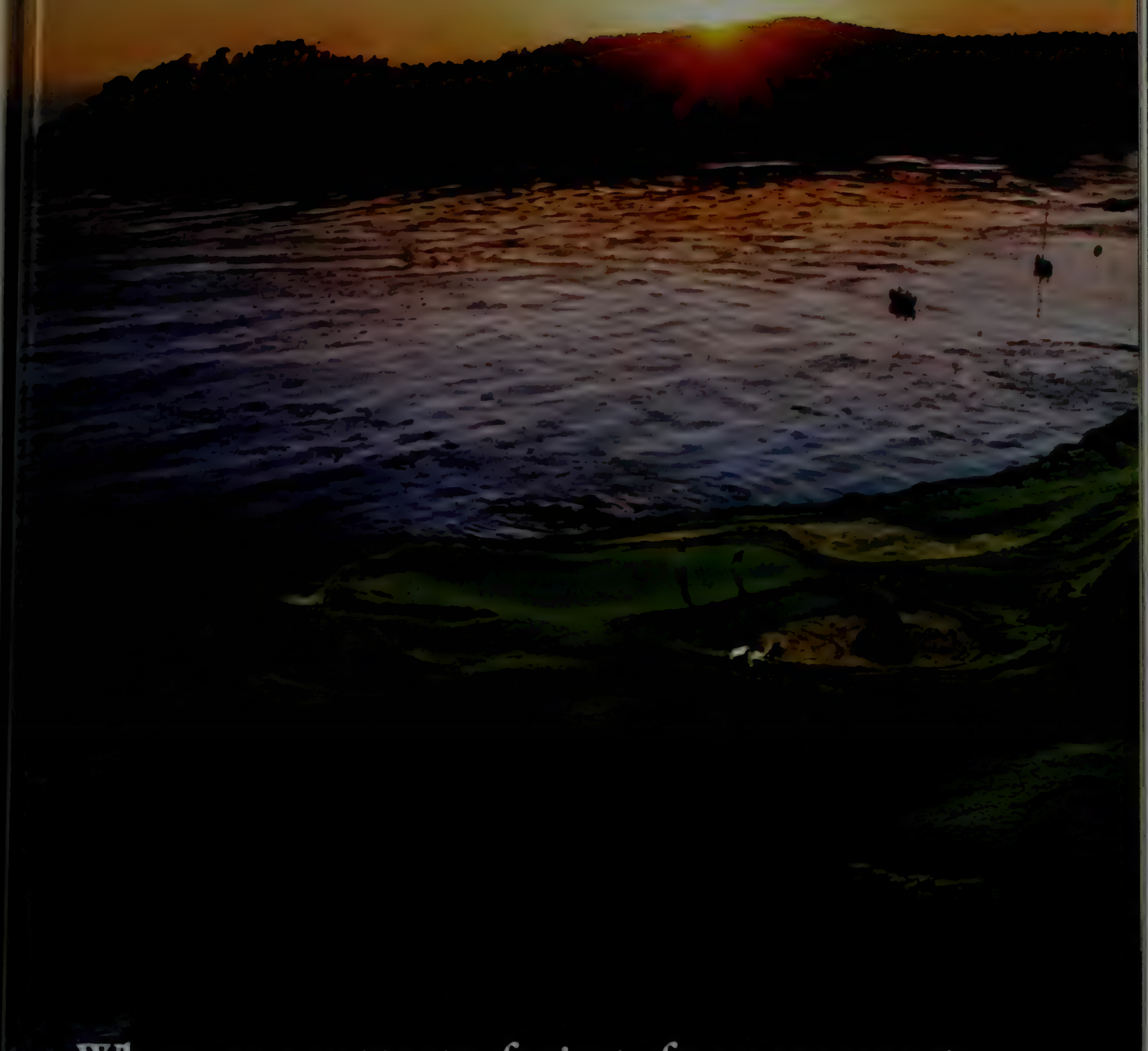


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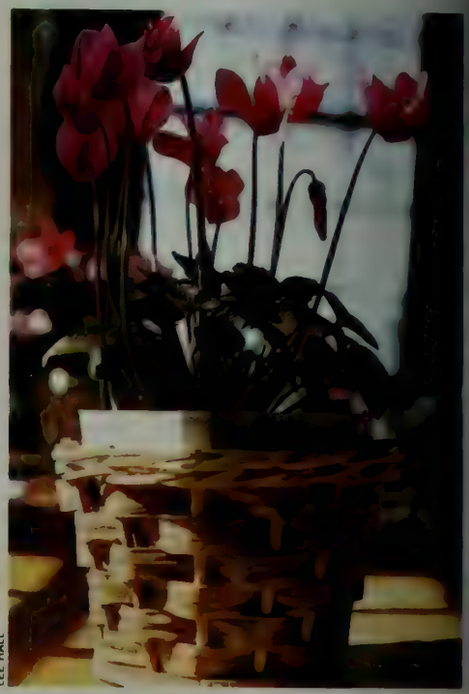
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Lee Hall on Eudaemonia

continued from page 38



LEE HALL

In the house, carefully tended cyclamen reflects—in miniature—Lee Hall's interest in the larger tasks of planting and the harvest.

day marked by redwings cawing their faith in the coming season. I was too taken to haggle over price, to admit imperfections of construction or architectural detail, to speculate on hidden miseries in decaying mortar or tired wood, or to consider any other measure of practical sense. We would join forces, and each would be the better for the union.

I would bring designing ways and undiminished passion to the house. The house would provide a place, a history, a litany of sensations and seasons, a congenial material presence within which I could test my daily rituals. I might learn so that I might teach, might paint, believably.

There are tokens of the years shared: a new studio built where a nineteenth-century cottage once stood; a new well to augment the spring-fed water supply; a garden beside a brook with watercress recently established. But the most significant rituals leave no tokens: awaiting the first moment when peas might be planted; hearing the mating

continued on page 44



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Lee Hall on Eudaemonia

continued from page 42

calls of the great horned owls; finding deer prints in the snow near the raspberry patch; watching winter pearl the dawn sky. I receive the gifts of gray and purple violets, puffballs, blueberries, and naturalized daffodils as each responds to ordained and silent signals from the earth.

Seasons shift; years pass my farm and me. So be it. Our communion deepens as our rituals of recognition and celebration grow more familiar,



LEE HALL

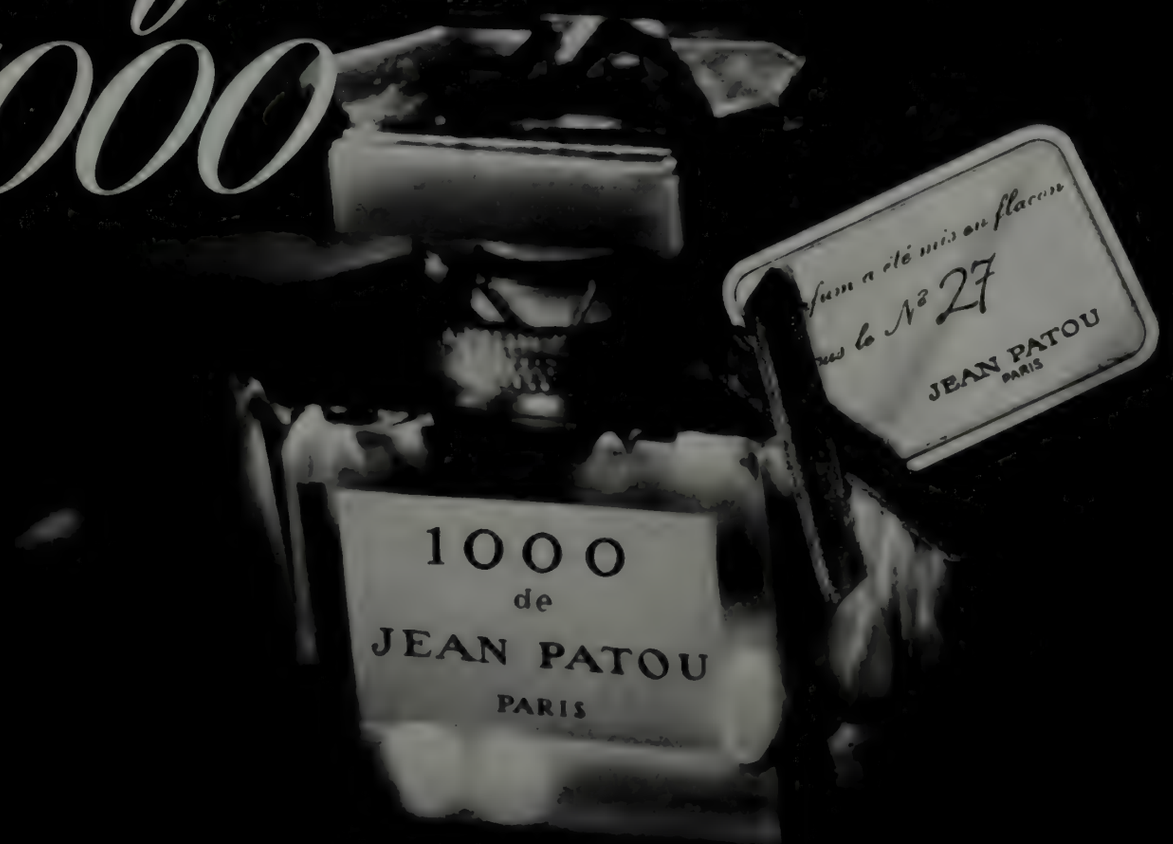
Receiving "gifts" as they respond to "silent signals from the earth," Lee Hall collects milkweed stalks from meadows on her property.

more daily, more comfortable. I am learning the code so that I can speak to the eudemons when they arrive.

I return to the house after days away, open its doors, and am greeted by its characteristic perfume, an alchemy of wood ash, ancient timber, earthen cellar floor and indigenous granite foundation. I know I've come home. I know that the elements of the design are in place, that the sky will clear, that the raccoons and deer will watch over the night. I wait, knowing that the eudemons will come soon, perhaps disguised as hungry resident dogs, off-season birds, laughing neighbors or sweet visiting friends. It doesn't matter: I believe I have more days to shape in this house. The design is right.□

In addition to her presidency of the Rhode Island School of Design, in Providence, Lee Hall is an artist, a writer, and the proud "producer of the earliest pea crop in Connecticut."

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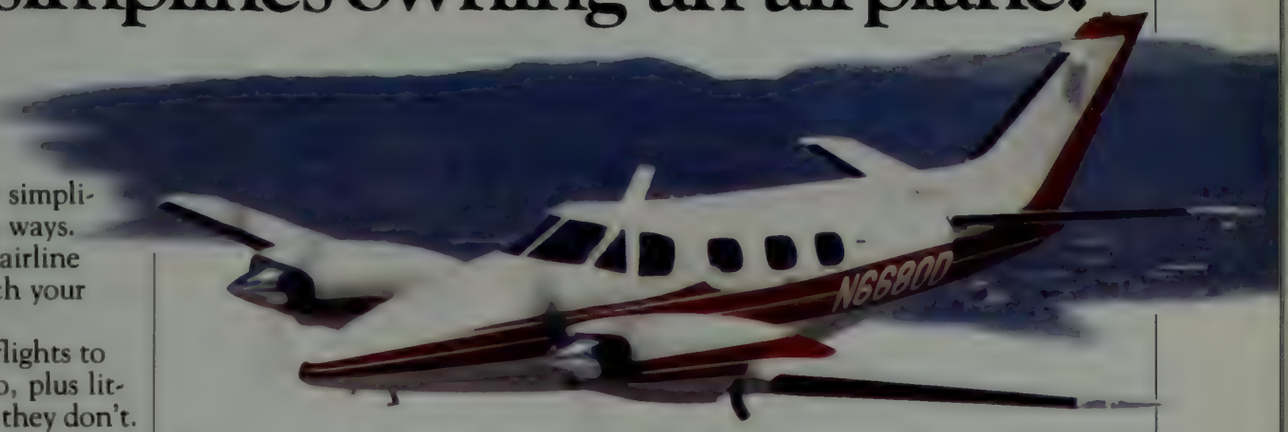
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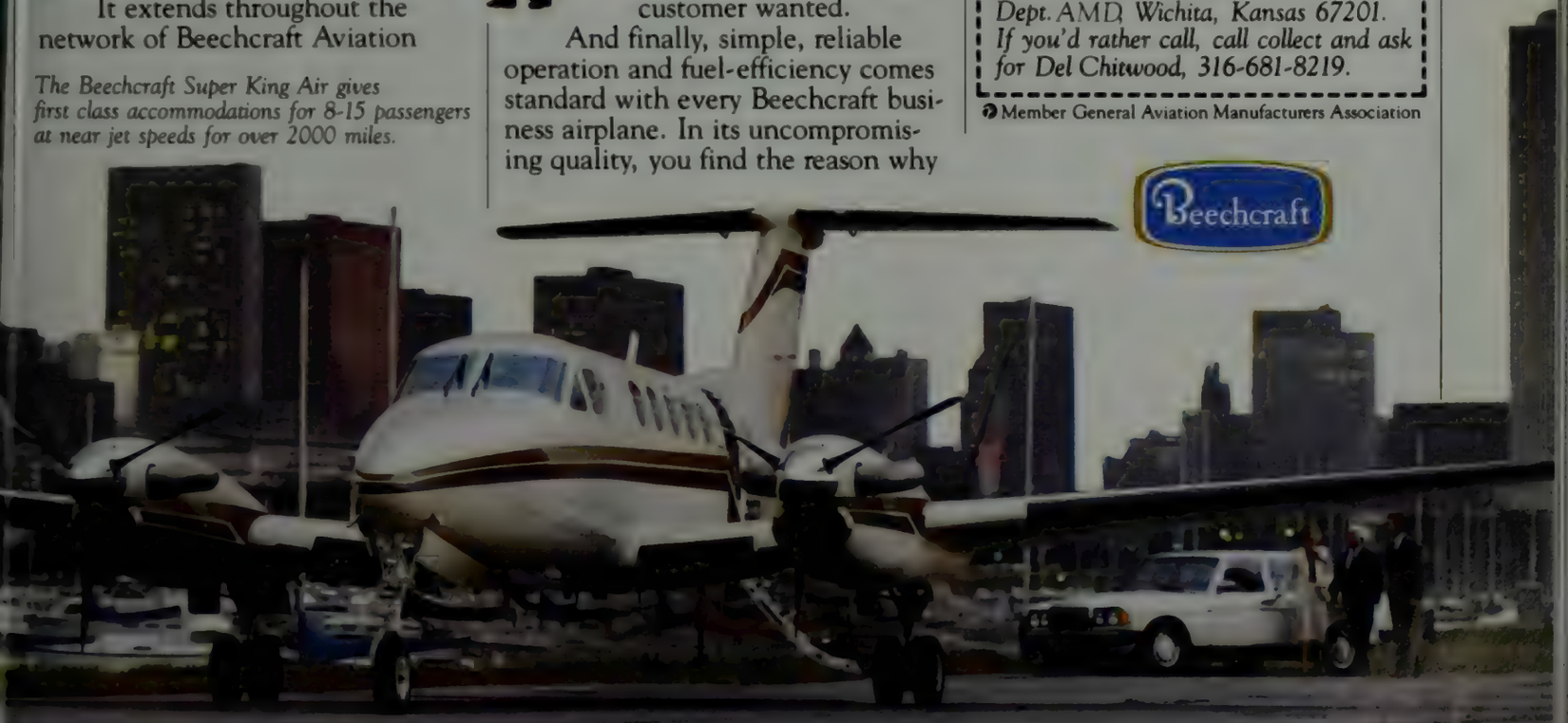
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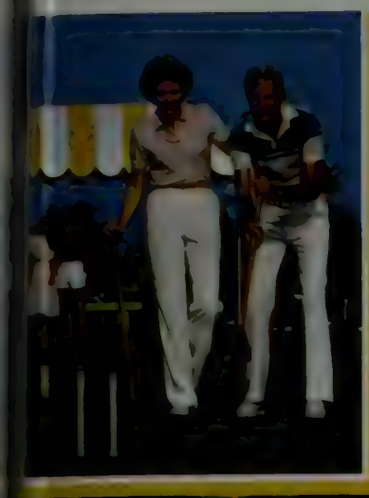
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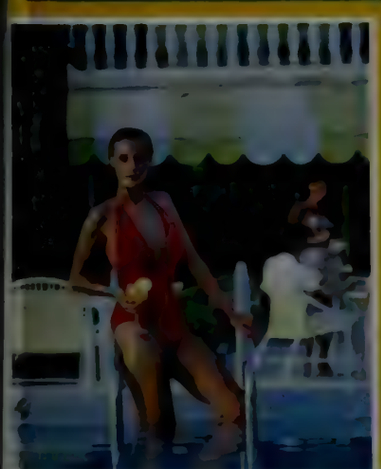
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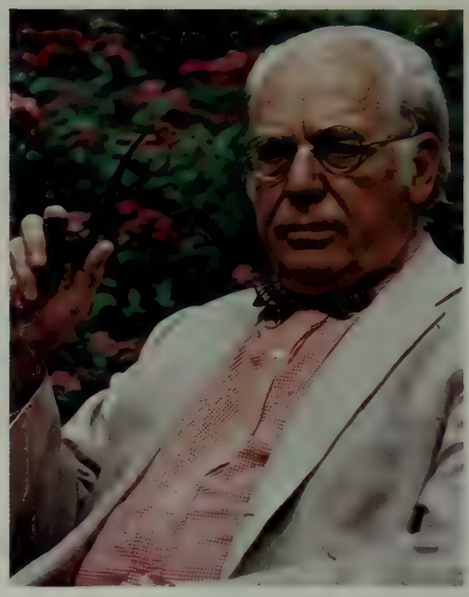
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Connecticut Yankees at Home



JANE RADY

Responding to a recent tour through Hartford, Connecticut, Russell Lynes discusses several of the city's cherished Victorian landmarks.

WHEN MARK TWAIN visited Hartford, Connecticut for the first time, in 1868, to consult with a publisher about *Innocents Abroad*, he wrote: "Of all the beautiful towns it has been my fortune to see this is the chief." He was pleased by the way its forty thousand inhabitants lived "not [in] shingle-shaped affairs, stood on end and packed together like a 'deck' of cards," but in ample houses scattered along broad streets, many yards apart in the "midst of green grass or flower beds or ornamental shrubbery." He wrote to *Alta California*, a newspaper for which he was then a correspondent, "You do not know what beauty is until you have been here."

I was recently "here" in order to see something of what Twain saw, a fair amount of which is still as he described it, and to see what he imposed on it. It was not—as he was not—modest or conventional. The Mark Twain Memorial, as his eccentric dwelling is now called, is a veritable firecracker of a house. It seems to go off with a bang, and it sprays its sparks in bizarre patterns.

That part of Hartford known as "Nook Farm," where Twain settled, was a God-fearing, straitlaced community dominated by the offspring of Lyman Beecher, the eminent New England divine. There was nothing namby-pamby about the Beecher children. Henry Ward Beecher was the famous, thundering preacher of his day. His sister Harriet was the author of *Uncle Tom's Cabin*. Another sister, Catharine, was a pioneer in women's education, and in a book she wrote with Harriet, *The American Woman's Home* (1869), demonstrated that she was an imaginative designer. She invented, so far as I have discovered, the movable storage wall, which could also be used as a room divider. Twain was somewhat intimidated by the conventional atmosphere of "Nook Farm," but by no means defeated by it. "At the hospitable mansion at which I am a guest," he wrote of his first visit," I have to smoke surreptitiously when all are in bed, to save my reputation, and then draw suspicion on the cat when the family detect the unfamiliar odor. I never was so absolutely proper in the broad light of day in my life. . . ."

Mark Twain's house is separated from Harriet Beecher Stowe's much





MARK TWAIN MEMORIAL, HARTFORD

LEFT: As depicted in a 19th-century engraving, Samuel Colt's villa, Armsmear, reveled in the tastes of 19th-century design. Today, although altered, it remains a fine example of Italianate architecture. ABOVE: Described by Mr. Lynes as "a veritable firecracker of a house," the Mark Twain Memorial is a lavish Gothic residence.

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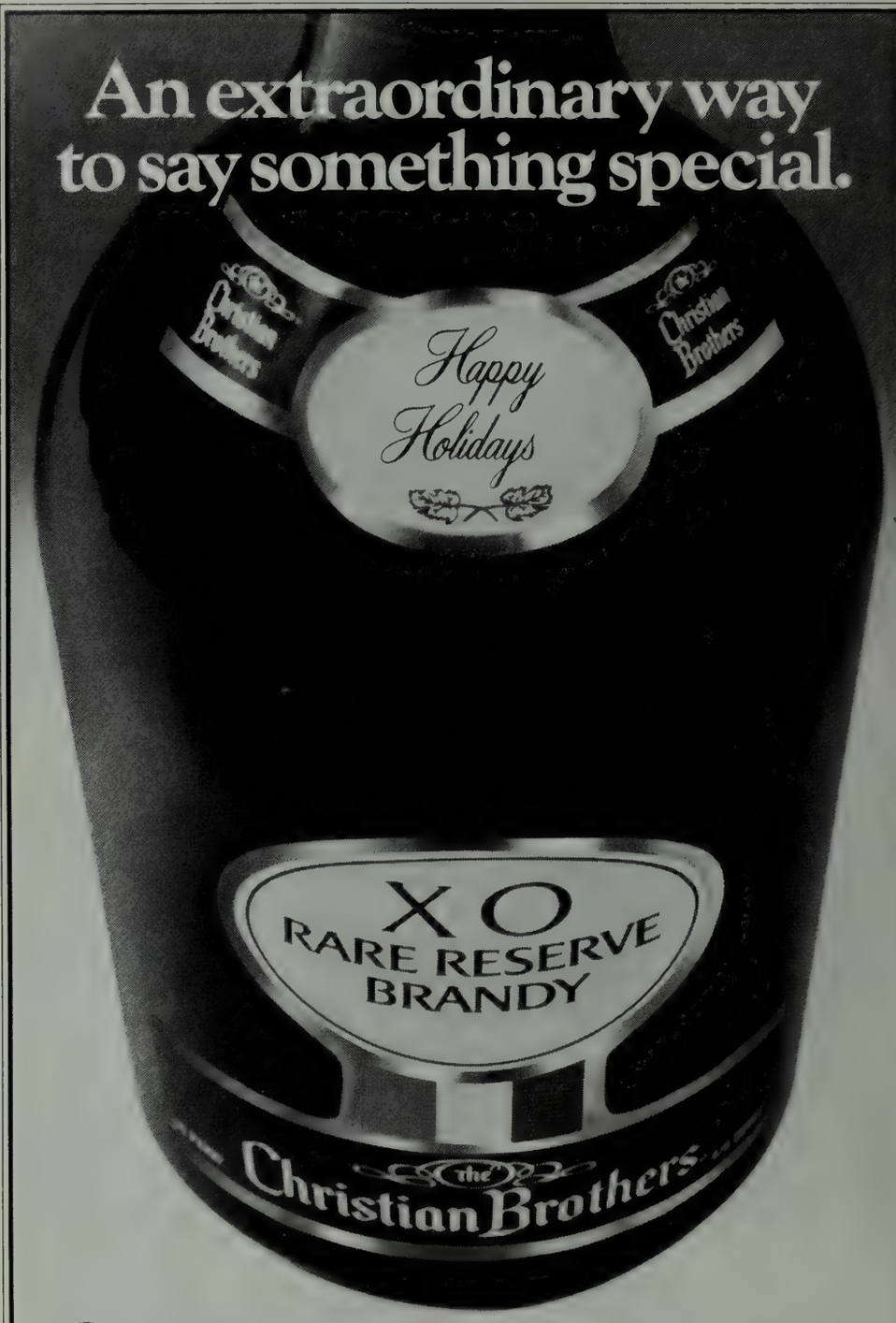


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Connecticut Yankees at Home

continued from page 50

more modest, and earlier, house by a stretch of lawn surrounded by tall trees and punctuated with small ones. It was very soon after Twain's first visit to Hartford that he decided to settle there with his wife, Olivia ("Livy"). He chose as his architect Edward Tuckerman Potter, who designed fancifully in what might be considered the "high style" of the 1870s, a style not far from that which Richard Morris Hunt imported from France and used for some of his early



RUSSELL LYNES

At the Harriet Beecher Stowe house, in Hartford, eaves like lace cuffs enhance what Mr. Lynes sees as a modest Victorian dwelling.

houses in Newport. It is loosely known today as the "stick style." (I say "loosely" at the risk of offending some architectural historians who have to have tidy categories to put even untidy buildings in, loosely or not.) Potter had just done a home, also on "Nook Farm" property, for Charles Dudley Warner, well known then as a travel writer and now remembered as Twain's collaborator on a satirical novel, *The Gilded Age*. It was a substantial building in the "Elizabethan" manner as it was then interpreted—a house with many gables and much ornamental brickwork. Potter completed it in 1872, the year before Mark Twain's house was started. It is handsome, but tame by comparison with Twain's house.

From the lawn on which the Stowe house backs and the Warner house faces, the Twain house seems to (indeed, on close inspection, does) run

continued on page 54


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Connecticut Yankees at Home

continued from page 52

off in all directions. It has been suggested—inaccurately, I believe—that it was intended to have some resemblance to a Mississippi River boat of the sort Twain had known intimately as a boy. Boats look as though they have a destination; the house does not seem to have made up its mind quite where it is headed, although it has a long first-floor covered porch that might well be a promenade deck, and a third-floor porch that might be a wheelhouse.



RUSSELL LYNES

Hartford's Charles Dudley Warner house was conceived by Edward Tuckerman Potter, an architect noted for his "high style" designs.

As a period piece, the house is just what it should be. It is luxurious, but not ostentatious for its day, and what matters is that Twain and Olivia loved it with all their hearts.

The clutter in Harriet Beecher Stowe's house, across the lawn, is of a different sort, more feminine and less robust, as you would expect, but not prissy. She was a dedicated propagandist for refinement of the American household, and she opposed pretense and domestic frippery. Her pleasant, comfortable house, with its profusion of bibelots, pictures and plants, reflects this, and to contrast it with her much younger friend's ideas of elegance is both agreeable and instructive.

Hartford may not be the most beautiful town in the world, as Mark Twain found it to be, but it still has many of the charms it had when he was there. *Armsmear*, the grandest

continued on page 56

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*Analysis conducted by Ken Warwick & Associates, Inc. Based on a comparison of U.S. registration data for Volvo and for the automobile industry as a whole and not by individual make. Summary available at your Volvo Dealer. © 1981 Volvo of America Corporation.

Connecticut Yankees at Home
continued from page 54

and most capricious house in the city, built for Samuel Colt, the inventor of the revolver, is less astonishing than it must have been when it had glass Oriental domes, and thirty gardeners to tend its grounds, and a brass band for its garden parties, but much of it is still there in beautiful condition.

While Hartford is justly pleased with its historical monuments and takes care of them (or so it appeared from the ones I saw), the city is also



RUSSELL LYNES

Nestled in a green corner of Hartford, the Perkins-Clark house exemplifies the city's 19th-century interest in Gothic architecture.

concerned with making the past work for the living. It is reclaiming once-elegant but deserted houses, dozens of them, built a century and more ago, and converting them into apartments. Corporations are taking over outmoded warehouses and making them into pleasant offices, and architects are practicing in refurbished Gothic Revival and Italianate villas of the mid-nineteenth century. Hartford, in other words, is reclaiming its past in such ways that the past becomes an integral and working part of its future. This, it seems to me, as I suspect it would to Mark Twain, is a sound investment. Though Twain, I believe, never made a sound business investment in his life. □

Russell Lynes is a former managing editor of *Harper's* and author of *Art-Makers of Nineteenth Century America*, *Good Old Modern*, and the recently reissued *The Tastemakers*. His book about the Cooper-Hewitt Museum, *More than Meets the Eye*, has just been published.



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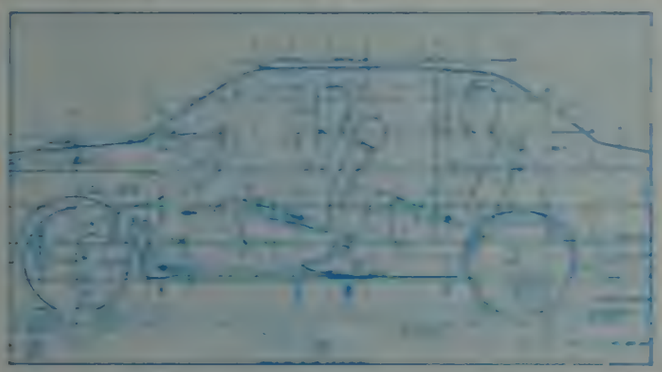
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37 HWY* EST **26** EST MPG

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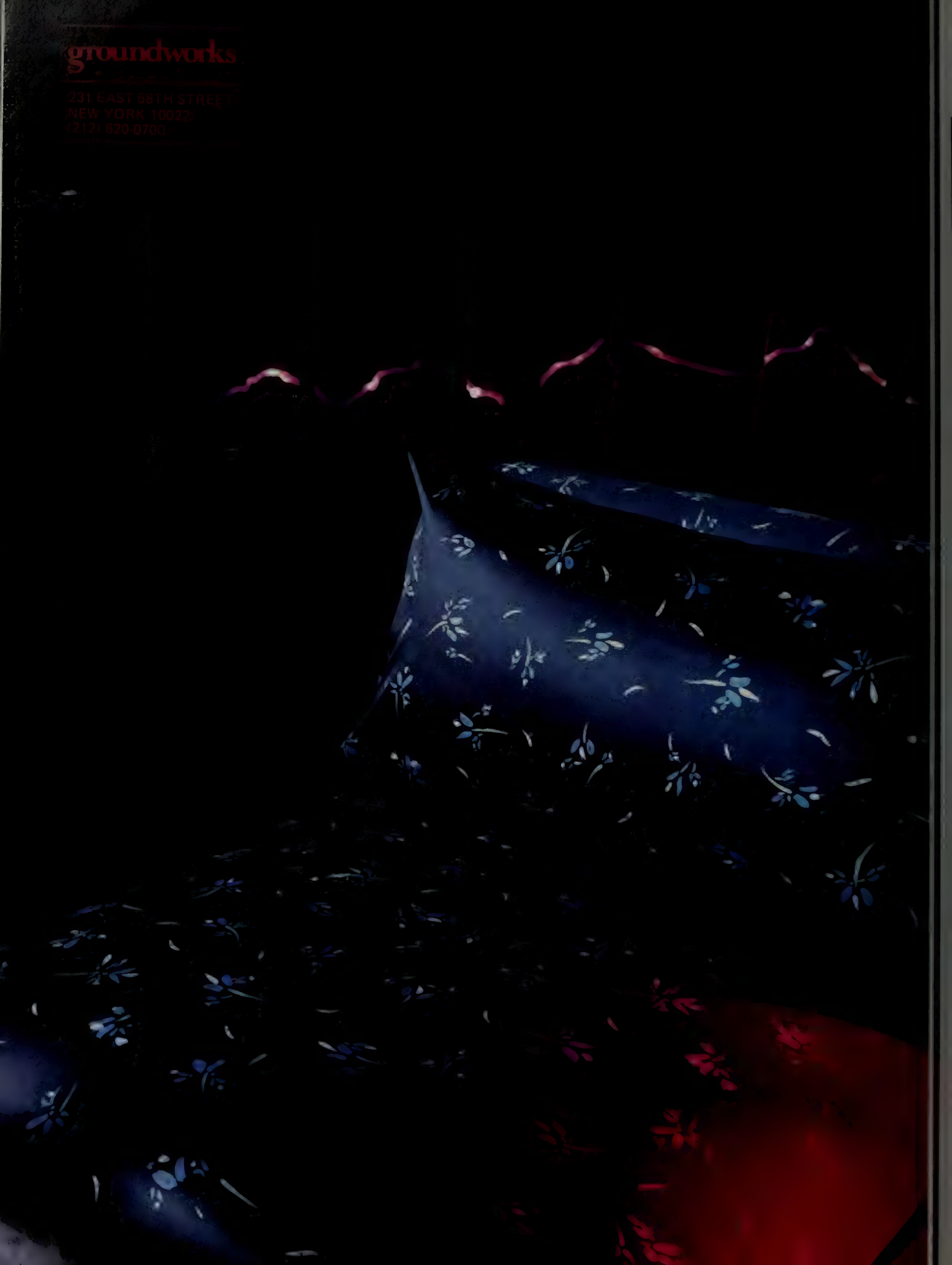


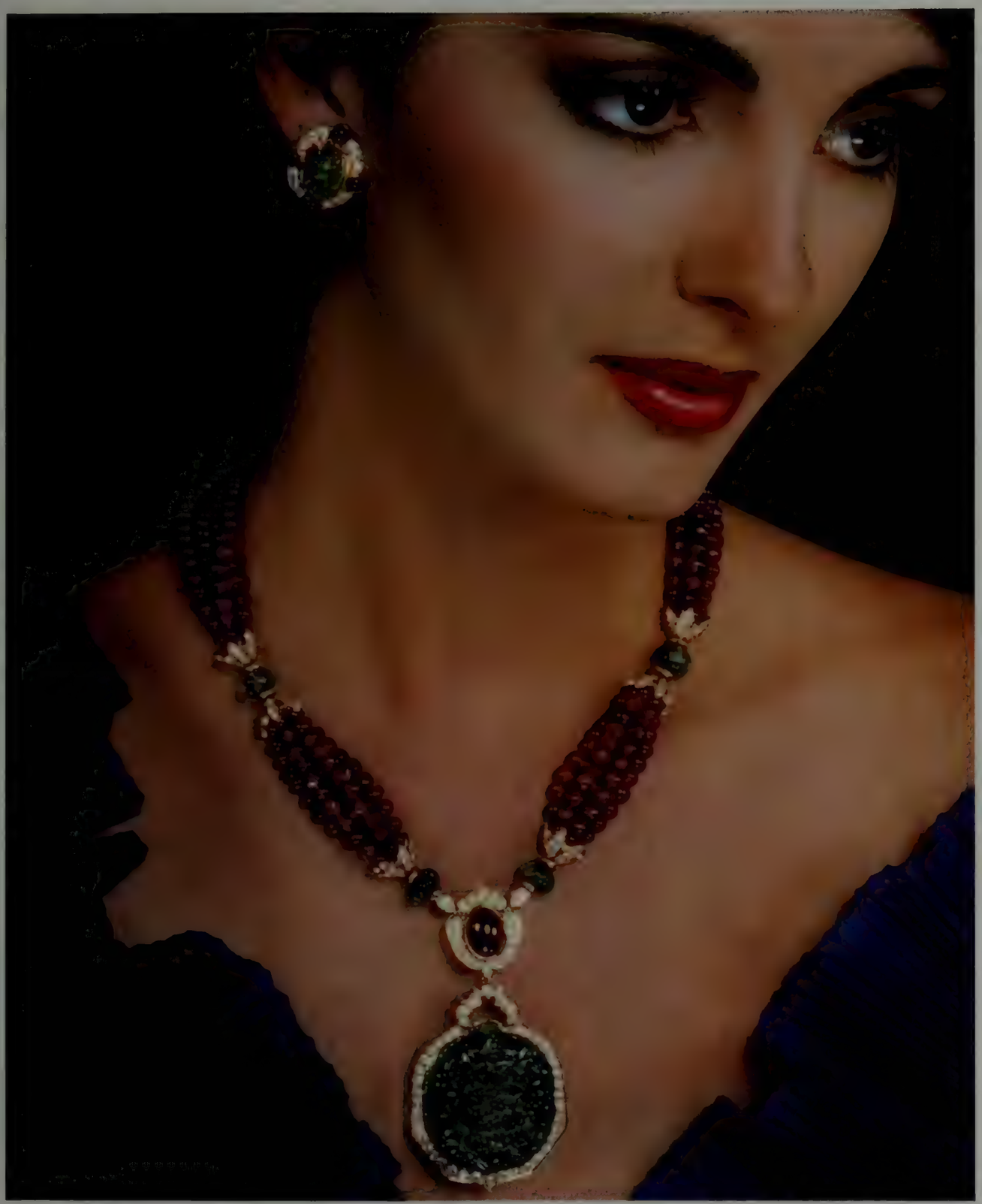
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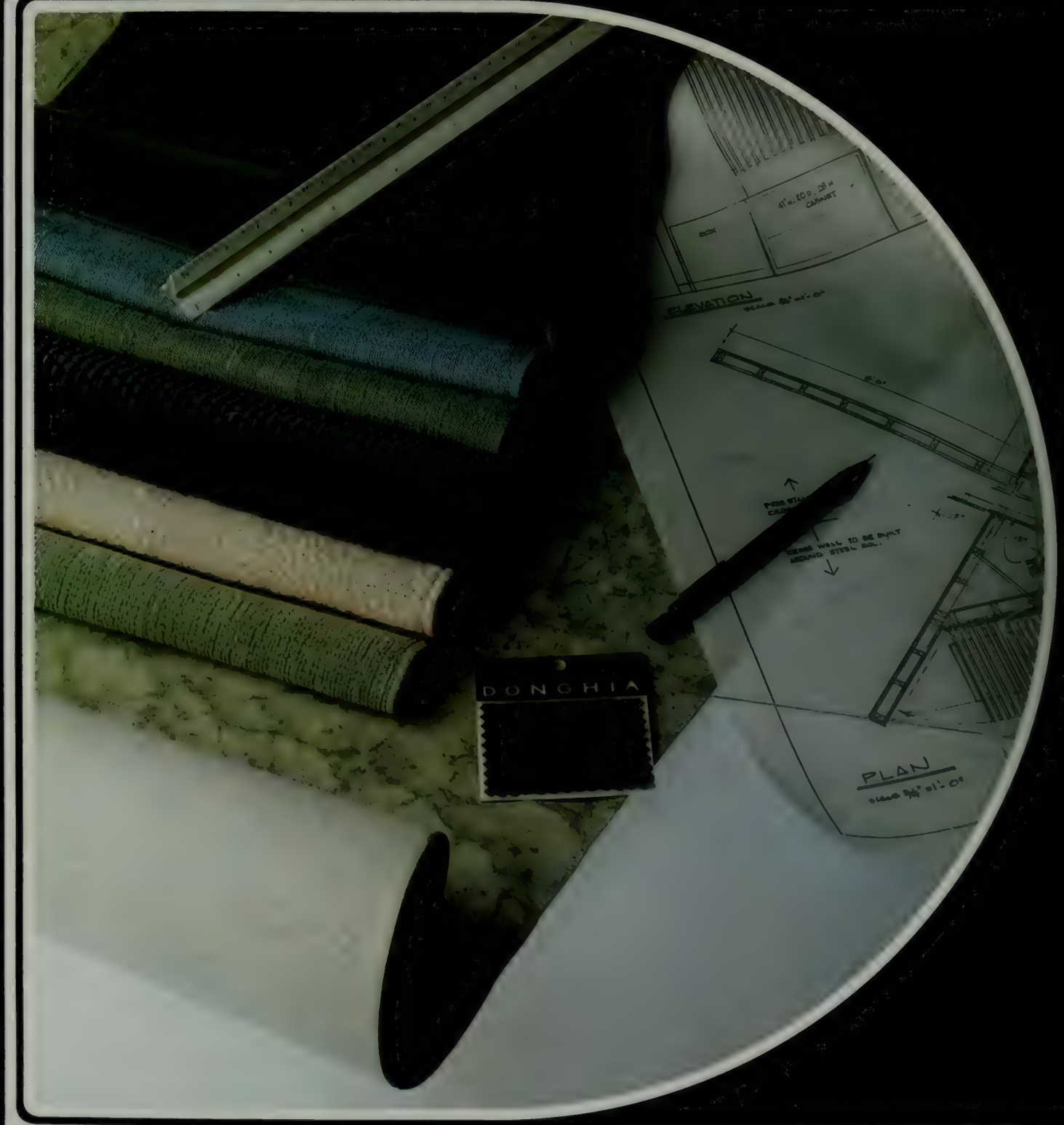
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Carpet designed by Alessandro for Karastan.

The Alessandro furniture collection includes sculptural forms, such as the cocktail table shown above, hand decorated in fantasies of natural materials; marble, whalebone and tortoise shell. The upholstery fabric is also designed by Alessandro.

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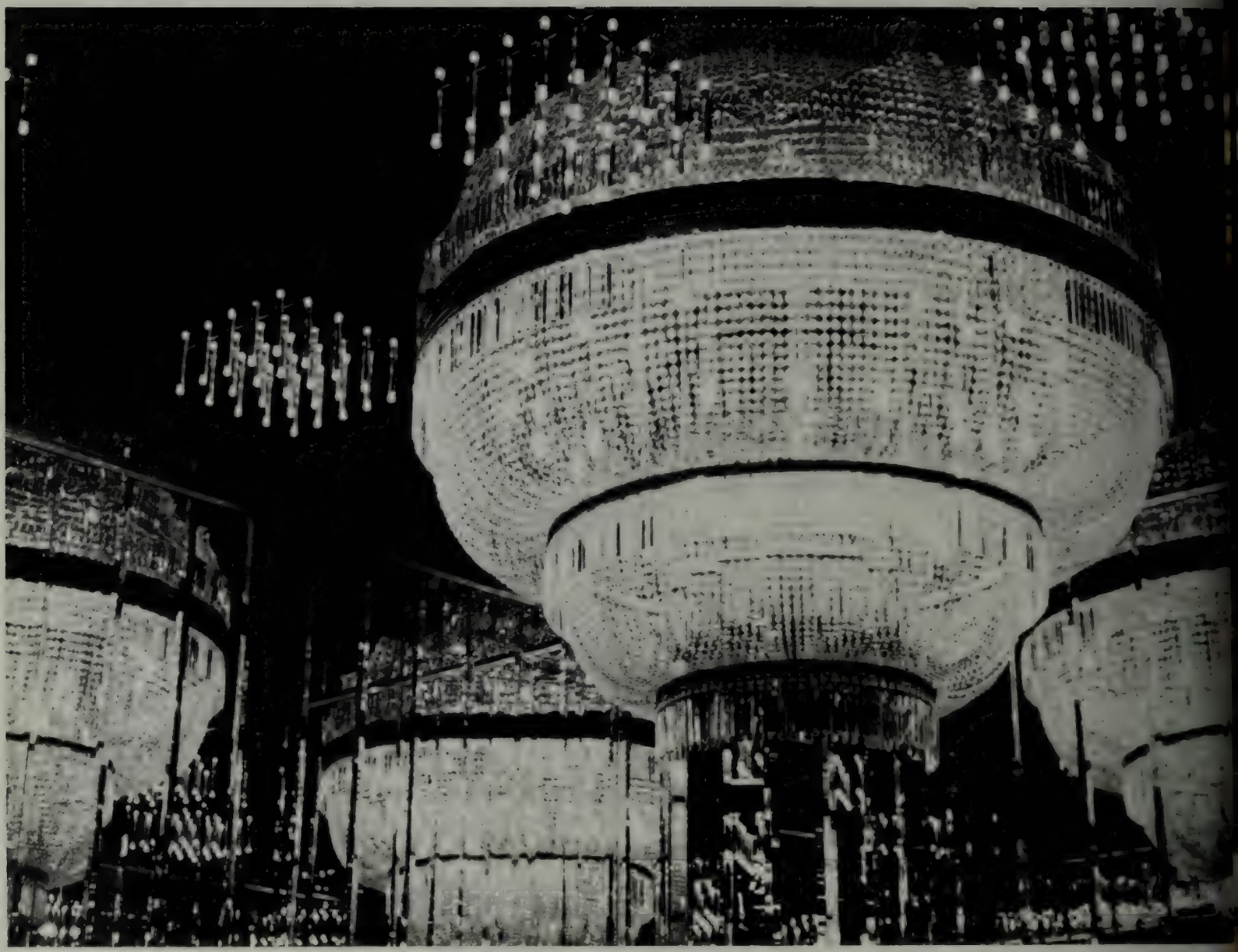
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The World of Anthony Hail



PHOTOGRAPHY MARY E. NICHOLS

Favoring classically appointed interiors that reflect a distinctive point of view, Anthony Hail refers to the underlying character and cohesiveness of rooms he designs for himself.

"MY WORK and my personal life are completely interrelated. I think about design and furniture and paintings almost constantly, and with each project I learn something new." Anthony Hail long ago established himself as an internationally respected interior designer—not through trend-setting innovations, but through classic compositions of timeless design. That he continues to be challenged by, to learn from, and to question, every aspect of design reveals his vital interest in the field.

Lately, he is increasingly inspired by color: "Successful utilization of color is one of the most complicated tasks in the world. Far too many people think it can be embraced without any ramifications or study. In the first few years of my career I handled color with great trepidation. Most of my work was monochromatic. Now I feel much more confident and I use color a great deal. The only way to learn its correct use is to dig in and do it—create endless room schemes until you have it down pat.

"The coloration of a house, as well as its design motif, should reveal a point of view. You should be able to walk from the hall into the living room, and then into the dining room, without being shocked by great transitions. In my own home, I could bring a chair from the farthest bedroom into the living room, and it would fit in beautifully. I could swap paintings similarly. Why should a guest room be filled with prints you wouldn't want in your bedroom?"

The San Francisco-based designer attributes much of his design sense and knowledge of gracious living to his upbringing in Tennessee. He explains, "The South imparts a sense of gentle relaxation. Much of the countryside is dotted with grand homes. In that setting, I grew up with a point of reference as to how people should live in their homes. 'The good life' is a phrase I don't really like, yet the South does reflect a cultivated style.

"It is vital, when working with the intricacies of a home, to know how a home should be lived in. If I am to decorate a dining room, I must know



Enamoured with the soft shades of his architectural drawings, Mr. Hail uses these works to bring a restful focus to his bedroom wall. Illustrations include a German stage set and the Maison Carrée at Nimes.



Drawn to cosmopolitan works, the designer constantly searches for new additions to his home. Effectively grouped are an ornate English lacquered desk, two Egyptian ibis and a German terra-cotta plaque.

continued on page 72

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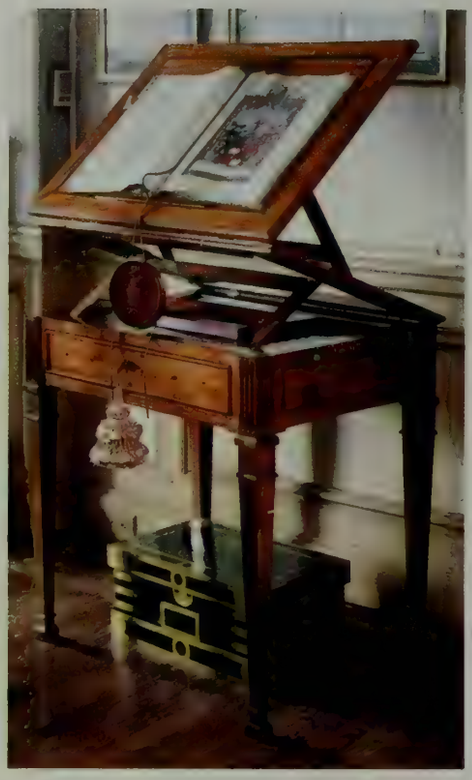
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The World of Anthony Hail
continued from page 68



Typifying Mr. Hail's love of fine objects, a patent of nobility for Maria Theresa of Austria graces a Danish architectural table in his home.

how a dining room should function. I am often asked by clients *how* they should live in their homes. How can I guide them, without knowing the answers by way of experience?"

These elusive elements of style, sought by many, remain a mystery to most. "Having style has nothing to do with having money," comments Mr. Hail. "It has nothing to do with background or education, and it has nothing to do with trying very hard. Basically, style is caring a great deal about everything that surrounds you. As far as style in decoration goes, it's all a part of being sensitive to your surroundings. It is not flair and it is not good taste. Some people have enormous style and deplorable taste. Take Salvador Dali—no one would say he has good taste, but he certainly has style. In the end, however, to be preoccupied with 'style' and 'good taste' is vulgar. It is like having good manners: People either have good manners or they don't, but it really isn't necessary to discuss it."

Of the many facets of being an interior designer that stimulate Anthony Hail, travel perhaps ranks highest. Exposure to the cultural, architectural and artistic attitudes and treasures of various countries is a constant source of discovery and insight for him. While essentially on buying trips for clients, Mr. Hail keeps an eye out for possible additions to his many personal collections. "I am accused of having too many collections," he comments. "My bookcase is filled with wonderful leather-bound books. I have pieces of Chinese porcelain all over the house, and every tabletop is filled with objects that have been upgraded through the years—so only those pieces I really love remain."

Of Anthony Hail's collections, the most widely known are his architectural drawings. He began collecting them when he was in school, a time when they were neither scarce nor so highly valued as they are today. Now they are displayed throughout his home, in acclamation of architecture.

"One of the joys of this business is being able to experience it completely, in conjunction with every aspect of life, and to grow from each new circumstance," the designer comments. "I have access to the finest things in the world. I love purchasing the finest furniture available; I go directly to the best stores and galleries in the best cities. There aren't many hidden bargains anymore. I use experts who search out and assemble fine collections."

Over the years Mr. Hail has observed great changes in the design field. "Interior design has taken enormous strides ahead," he says. "The physical surroundings in which people live are given much more consideration now—whether a person lives in a room or in a mansion.

"What does amaze me is the large number of people who are intrigued by interior design. Decorators have become very well-known members of their communities, and many of them are considered celebrities. When I began, there were perhaps only two or three well-known designers in the whole world."



Anthony Hail arranged his valued collection of 18th-century architectural volumes to add "rich colors and textures" to his living room.

Just as Anthony Hail has observed changes in the design field itself, he has observed clients evolving as they discover—and learn to express—their design sensibilities. "When I am involved with a major project," he explains, "the client grows—and I grow—over the year or two the project takes to complete. The finished design is often different from that which we had envisioned originally. This is not imposed change, but the natural outcome of education and increased knowledge of the field. Redoing a house, or moving into a new one, should be a real change. That's one reason we do it, isn't it? People should add new dimensions to their lives whenever they can."□

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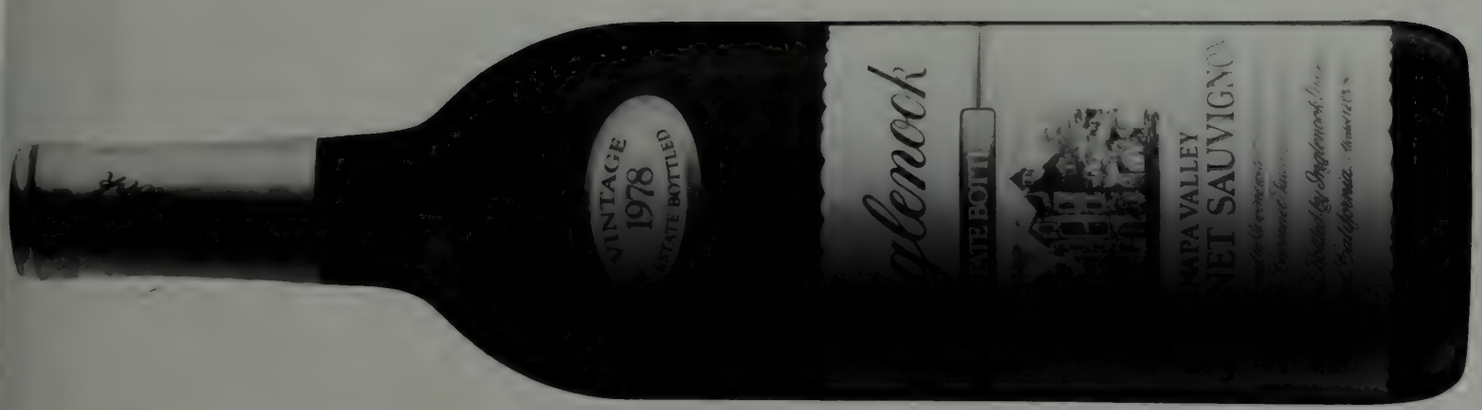
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26 EST HWY **18** EPA EST MPG

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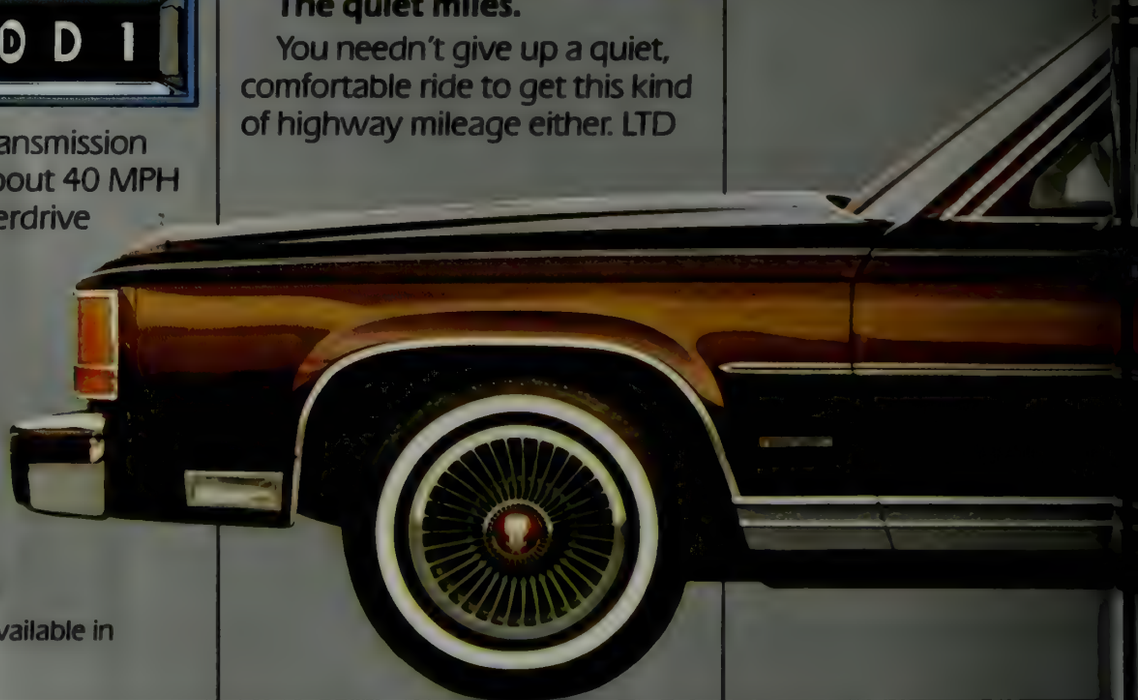


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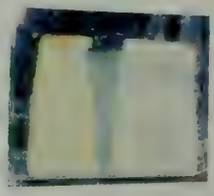
A detailed description of notable art and antiques selected from the interiors featured in this issue.

AN ARTIST who continually expands the print and paper mediums to the limits of available technology, Robert Rauschenberg created in 1973 eleven mold-made editions of prints by pouring and shaping hand-colored paper pulp to which assorted bits of rag, twine, and other minutiae were added. The work shown here from this series, *Pages and Fuses,* remains a supreme example of the artist's ability to unite both avant-garde and ancient methodologies with the fertile inventions of his mind.



See page 113.

LARRY RIVERS is best known as a precursor of Pop art and for his infusion of recognizable imagery into the mainstream of Abstract Expressionism. Like de Kooning, he was among the first to use graphics, collage materials and common and commercial images, but in far more explicit fashion. *Jack of Spades,* a 1960 oil seen here, exemplifies Rivers's position at the bridge between abstraction and realism, where the subject is secondary to painterly expression.



See page 113.

JOHN SINGER SARGENT (1856–1925) is especially admired for his portraits, particularly those full-length portrayals of both single figures and groups. They often reveal the personality and inner character of his aristocratic subjects through individualistic poses and gestures. Sargent's facility with a loaded brush, his painterly assurance and crisply defined figures appear in this depiction of the ninth duke of Marlborough, his wife and children, the latter in costumes of an earlier era.



See page 130.

FROM THE STANDING SILVER salt containers of the fifteenth and sixteenth centuries evolved the centerpiece that graces the dining tables of today. After a period when such devices held lighting and often a fruit or dessert course, the nineteenth century revived the taste for sculptural centerpieces in silver, used more for accent than for function. Here one illustrates a scene important in the history of the first duke of Marlborough, after the battle of Blenheim. Narrative sculptural objects are rare, and seldom as ambitious as this one.



See pages 130 and 131.



See page 133.

THE PIER GLASS was the product of architectural innovation and technical advancement. The size of the mirror-glass sheet produced by the Venetian bubble method was limited until the seventeenth-century French method of casting large even sheets of glass came into being. Designers added beveled edges and carved giltwood frames with insets of additional mirrors and cresting arches. Eighteenth-century pier mirrors like this stately example usually came in pairs and were accompanied by either console or pier tables below.



See page 142.

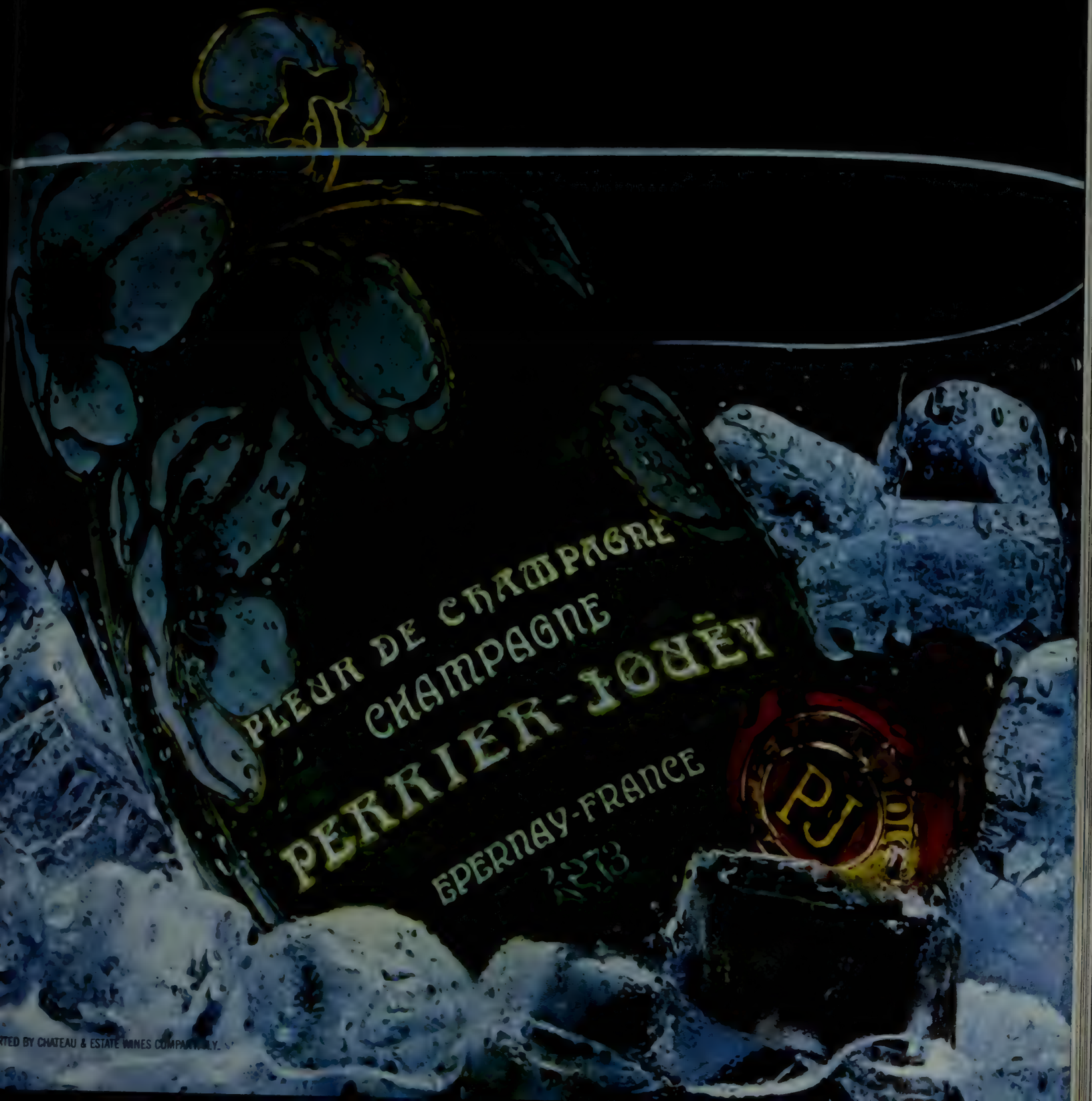
FROM THE ATTIC PENINSULA of Greece comes this Panathenaic amphora, a type that, with its contents of olive oil, was awarded to the victor of an athletic contest. Athena is pictured on one side, and the kind of contest at which the award was made, on the other. The sharply delineated black-figure style with silhouetted figures enhanced by incised lines against a red terra-cotta ground was used past the last third of the sixth century B.C., though for other vessels the red-figure style was the rule.



See page 143.

THE DESIGN of the X-stool, which dates back to early Egypt, provided the simplest and strongest form of folding seating and has changed very little throughout history. By the time of Louis XIV, both the folding X-stool, called *pliant,* and its rigid four-legged relative, the *tabouret,* were the most common type of furniture in royal palaces. This painted example, fashioned in the Parisian manner of Jacob-Desmalter, is very much like those stools made in early-nineteenth-century Italy under the influence of the Napoleonic regime.□

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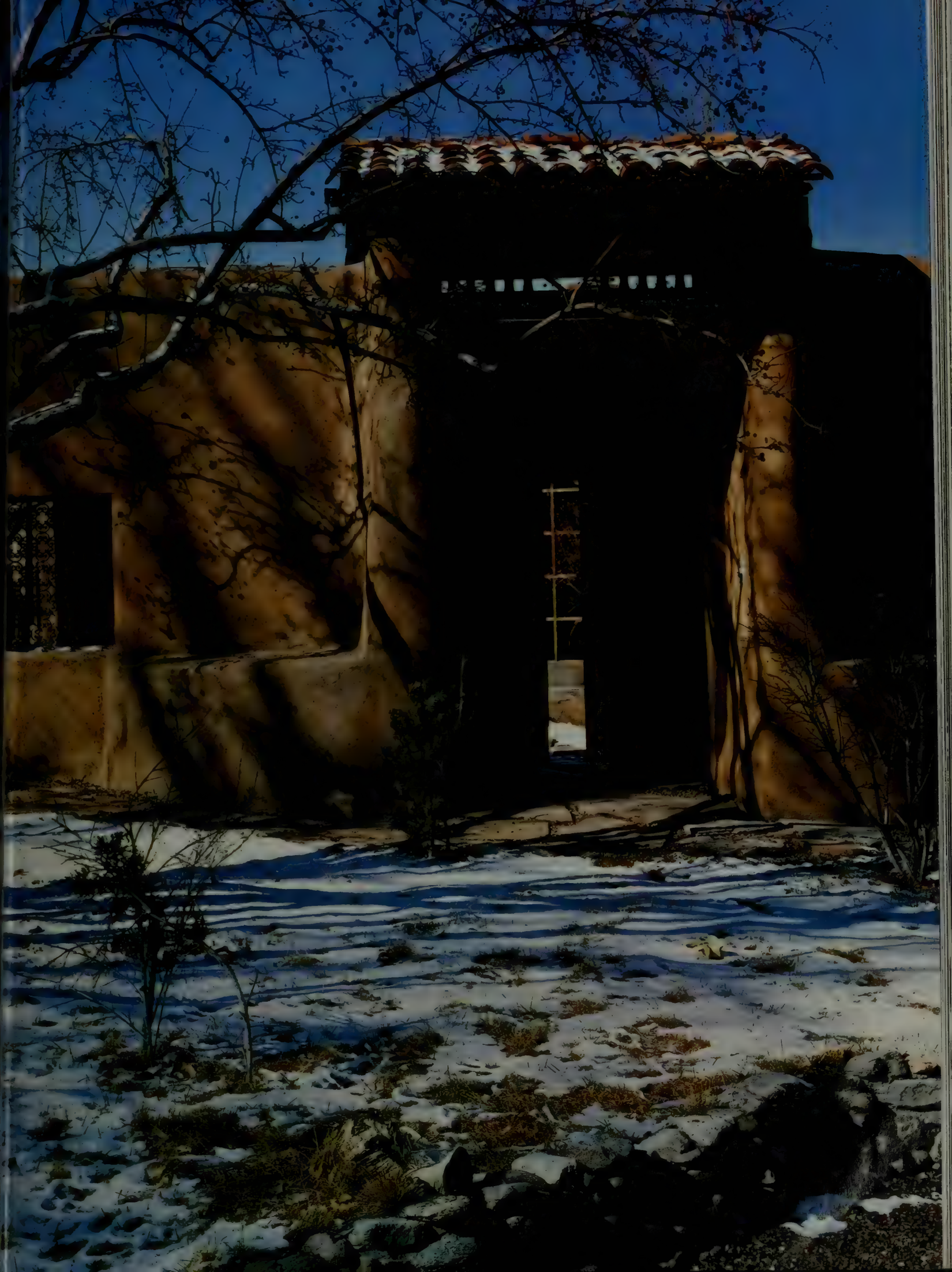
The Aura of New Mexico

A Comfortable Blend of Old and New in the American Southwest

INTERIOR DESIGN BY CLIVE WILSON
PHOTOGRAPHY BY MARY E. NICHOLS



For an adobe house in New Mexico, designer Clive Wilson conceived a balance of art and appointments that reflect the contemporary southwestern spirit. ABOVE: A low stone wall borders the winding pathway to the residence; bright snow contrasts with its earth-toned walls and wooden trim. Gentle curves impart a sculptural quality to the adobe walls, leavening their monolithic strength with grace. OPPOSITE: Invoking the traditional architecture of the region, a lacy metal grill and the tiled roof above the gateway embellish the massive outer wall.



LIKE SO MANY BEFORE HIM, Clive Wilson discovered a world apart on his first tour of New Mexico. "I drove through towns and wondered, where are all the houses? They blend with the earth and hardly call attention to themselves at all. Then, of course, I would walk inside and find an entire magic environment, with beautiful architecture and art forms unique to the area," the Los Angeles-based interior designer recalls.

To Clive Wilson, executing his first commission in the area, certain groundwork seemed necessary. "I had to become very inquisitive and imbue myself with a sense of place," he says. He was fortunate to have as his clients knowledgeable collectors of southwestern art and artifacts, who had just moved to New Mexico from California. The designer took his cue from the sculptural simplicity of the architecture and the understated beauty of the landscape. "When you get inside a house here, there are tremendously exciting things happening, but too often the rooms are overfilled with Indian rugs and pottery. I tried to avoid a clutter of artifacts—to bring in a sense of order. A room fails when no thought is given to designing things so the eye knows where to look."

Built of adobe, the two residences—the main house and a guest house—are constructed along principles shared with the oldest permanent dwellings in America. As early as A.D. 700 the Pueblo peoples erected their fabled "apartment houses" of adobe. The core of the main house dates from the 1930s, the height of New Mexico's Spanish pueblo revival. But subsequent owners had added on, without regard for the







The designer took his cue from the sculptural simplicity of the architecture.



OPPOSITE ABOVE: A mirror in the Entrance Hall reflects an inquisitive horse. Sixteenth-century Spanish corbels support beveled glass bearing a trio of Tarahumara pots. ABOVE AND OPPOSITE BELOW: In the Living Room, seating centers around an acrylic and glass table that exhibits a Tularosa vessel circa A.D. 1100. Atop the table is an alabaster sculpture by Donna Tingle-Schroer. A raised-pattern rug from Stark and raw silk upholstery from Stroheim & Romann lend texture. The painting of an Indian is by Fritz Scholder; near the window is a 20th-century portrait of a woman. Modeled after a Kachina doll, the figure in the sculpted niche is a trading post curio from the 1920s. The shutters are fashioned from aspen branches.









original design, and so a thorough remodeling—overseen by Santa Fe architect John T. Midyette III—was needed to restore the integrity of the earlier home. Handcarved beams were added to break up the ceiling planes. It was Mr. Midyette who conceived the unique indoor shutters fashioned from *latillas*, aspen or cottonwood twigs usually employed as ceiling materials. In the transformed living room the roof was elevated six feet; *bancos* and *nichos* were formed, as if from potter's clay; and, in keeping with New Mexico tradition, the fireplace was moved to a corner.

Mr. Wilson frankly admits, "You can't try to upstage this architecture. The fireplaces—eleven in all—and the walls, as well, are very sculptural and must be respected. I would hesitate to impose color on these walls."

In general, where color is restrained, it is texture that becomes paramount. A cord of piñon wood, stacked on a terrace, directly inspired textures used inside—for example, the living room's raw-silk-covered sofa and ottoman, which suggest a roughness just right for the area. In the master bedroom, plush European-style furnishings elicit a sensuous side of adobe, which is inherent in its very ruggedness.

By assembling furnishings and fabrics that work within the context of New Mexico's style, Mr. Wilson enriched that style with a much-appreciated worldliness. Aglow with Spanish-colonial warmth, the dining room contains diverse elements, none of which happens to be Spanish colonial. The brick-and-earth-toned kilim is from Afghanistan, the table base is Mediterranean in style, and Mr. Wilson had the unique chandeliers created from the axles of a Sicilian cart. It is this focused eclecticism, the imprimatur of a professional, that may be Clive Wilson's most striking achievement—an aesthetic balance that at once honors and transcends its context. □

—*Bertram Gabriel*



PRECEDING PAGES: A raised fireplace contributes to the warmth of the Dining Room, where antique English spindleback chairs rest on a kilim rug from Afghanistan. The chandeliers were made from Sicilian cart axles. LEFT AND COVER: In the Master Bedroom, pristine walls and rough-textured wood detailing set off views of the unspoiled surroundings. Below shutters made of slender branches, lace-edged pillows rest on the bed, which is bounded by a stepped adobe wall and wooden supports with stepped capitals. Upholstery fabric from Brunschwig & Fils and a rug from Stark Carpets offer exuberant counterpoints. ABOVE: The sculptured walls of the Guest House exemplify the functional adobe aesthetic of the design. A clay vessel from the Tarahumara tribe and a smaller Apache pot constitute a harmonious duo beside the hearth.





Formal Grace

Homage to the Traditional in New York

INTERIOR DESIGN BY MARK HAMPTON, ASID
PHOTOGRAPHY BY DERRY MOORE

TRADITION has seldom enjoyed the respect it now commands in all the arts and, concomitantly, in interior design. New York interior designer Mark Hampton avows this respect for tradition with candor: "Emphasis on uncharted waters doesn't interest me. I'd rather take the givens in a job and work from them."

The "givens" of an apartment he designed for a young couple on the East Side of Manhattan include all the charms of tradition so highly prized today. Several large, high-ceilinged, well-detailed and well-proportioned rooms—all with fireplaces—radiate from an unusually grand entrance hall; owing to the apartment's square plan, all of the rooms are suffused with an extraordinary amount of light from several directions. "Best of all," Mr. Hampton says, "it hadn't been marred by previous residents. It was all intact."

The designer brings to his work a distinct—and elegant—style of his own. Basically English in inspiration, it was formed during an apprenticeship that included both a serious study of art history and practical experience acquired working for McMillen, Inc., David Hicks, and Mrs. Henry Parish II. His respect for tradition derives from his considerable knowledge of historical precedent; that traditionalism, however, like Mrs. Parish's, is unfettered by conventionality. "She fostered in America a patrician, upper-class English sense of interior design," he says in tribute to Mrs. Parish. "It had nothing to do with the narrow Williamsburg-style notions of good taste that had previously prevailed."

Mr. Hampton continues, "I can



A lively sense of tradition informs Mark Hampton's design for a Georgian-style apartment in New York City. ABOVE: A colorful canvas by Wicht dominates the Entrance Hall. George II chairs accompany an Irish Georgian console bearing a Chinese porcelain vase. The bronze is by Remington. LEFT: In the Living Room, tall windows festooned with chintz flank a George I double-bonnet-top secretary. A velvet rug from Stark Carpets lends unity to the flexible seating arrangements. The 19th-century painting of a country scene is by Edmund Osthaus.

The owners and Mr. Hampton balanced what he calls his "orderliness" and their natural "spontaneity."





ABOVE: Georgian formality prevails in the Dining Room, exemplified by a George I gilt mirror, George III mahogany sideboard and George III–style painted chairs. The screen in the corner frames Dutch panel paintings in mahogany. An antique Herez rug forms an underlying pattern. The 19th-century landscape is by Bruce Crane. RIGHT: A Frederic Remington watercolor and a bronze sculpture of Will Rogers on horseback reflect an equestrian theme in the comfortable Library. Drapery fabric from Brunschwig & Fils and chevron-textured upholstery from Clarence House contribute to the warm-toned palette. A reading stand and an 18th-century serpentine-front Dutch chest complement the mood.


CHARLES M. RUSSELL

appreciate people who own or are attracted to things that I wouldn't think to buy for them—or for myself. I have a natural tendency to be rather orderly and cerebral, so I enjoy it when clients already own things that are ever so slightly wayward. There's a spontaneity there that's difficult to describe and impossible to imitate. My ideal in designing is to be able to impose my orderliness on people, who can then go on and be spontaneous on their own. In the dining room, for instance, the owners already had the Regency chandelier. I never would have chosen it to go with Adam-style dining room chairs, yet nothing I might have picked would have worked quite so well."

Serendipitously, the Adam-style armchairs the owners already had echoed motifs in the molded ceiling and chimneypiece of the living room. In their new acquisitions for the room—a pair of Adam-style demilune tables and a pair of Chippendale mirrors—the owners and Mr. Hampton balanced what he calls his "orderliness" and their "spontaneity." "The tables are amusing," he says, "because they have exactly the same swags on them that are found in the room's architecture. They're 'right' for the room. It's fun to do things that are historically accurate, like the living room blend of Adam tables and Adam chairs and the Adam ceiling and the Adam chimneypiece—but Adam mirrors would have ruined the effect, for me. Why? This sort of decision is discretionary, based on working knowledge—there's a lot of empiricism in design, but there is also a good deal of intuition.

"It sounds trite, but I think the only test of design is time," he concludes, reiterating the case for traditionalism. "Look through rooms—whether they're yours or the work of others—years later, and see which ones you appreciate and *why* you appreciate them. The display of personality, I'm sure, is what appeals to you—and endures. A design like this—which has already begun to stand the test—gets better." □

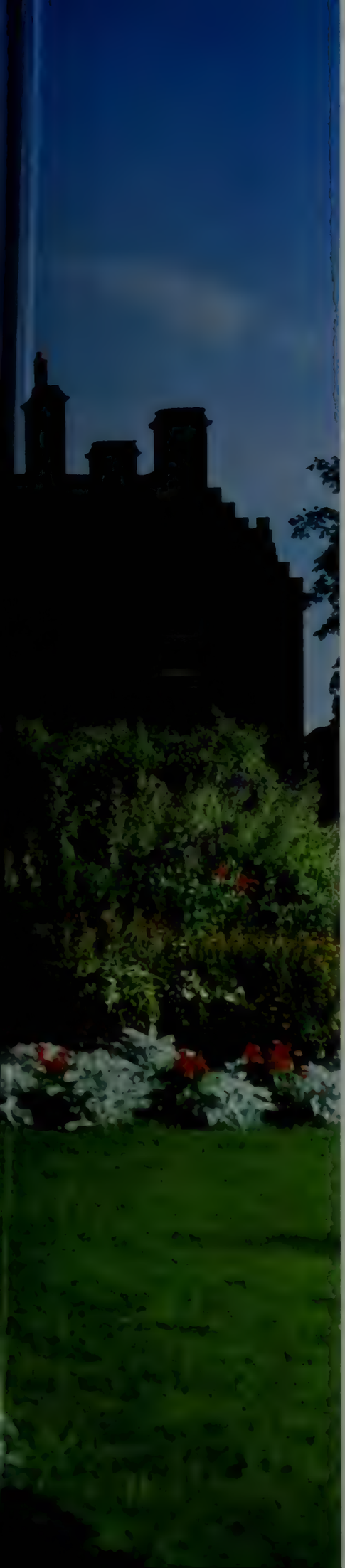
—*Christopher Hemphill*



Light-toned walls with raised moldings set off printed cotton that unifies and enlivens the Master Bedroom and the adjoining Bath. Numerous windows create a feeling of airy lightness here as elsewhere in the apartment. Striped silk counterpoints the sprightly floral pattern with geometric precision. Watercolors by Segalman offer depictions of pensive and patriotic female figures. The richly hued carpeting is from Stark Carpets.







Historic Houses: The Thane of Cawdor

His Medieval Scottish Castle Evokes a Legendary Past

PHOTOGRAPHY BY DERRY MOORE





Once a fortress, reflecting some six hundred years of Scottish history, Cawdor Castle is today the peaceful Highland home of the sixth earl, and twenty-fifth thane, of Cawdor. LEFT: The ancient tower, built in the 14th century, dominates the castle complex. Its fierceness is tempered now by trees and hedges, and a bright garden conceived in the 18th century. ABOVE LEFT: Abundant Highland plantings are to be found on every side. ABOVE RIGHT: Spanning a moat, now drained, the drawbridge marks the main entrance and recalls the stronghold days of the past. The ancient drawbridge still operates on an ingenious counterbalanced cantilever system.

IN THE FOURTEENTH CENTURY, castles of great strength were built in northern Scotland and constructed in the tower-house manner for defense. One of the earliest of such fortified strongholds, despite its later alterations and additions, is *Cawdor Castle*. This fortress has been the home of the thanes of Cawdor since the Dark Ages of the fourteenth century. According to Shakespeare—though the truth is obscure—it was at Cawdor that Macbeth murdered Duncan.

The origins of the Cawdor family are virtually unknown. There is one theory, however, that suggests the thanes of Cawdor are descended from Macbeth's younger brother. The title of *thane* simply meant a Scottish baron who held lands from the Crown. During the fifteenth century, a twelve-year-old heiress of Cawdor was married by force to a son of the earl of Argyll, and from this union came the Campbells.

The present Lord Cawdor succeeded as the sixth earl—and twenty-fifth thane—when his father died in 1970. In 1976 he opened the castle and its grounds to the public. "My reasons for doing so were partly financial, partly fiscal and partly political," he explains, "and my feelings towards Cawdor are tribal, rather than feudal. It feels like an anchor, but not one that drags or drowns."

In Medieval Scotland the Cawdor family was constantly doing battle, and the central tower is the oldest part of the E-shaped castle. A steep drop to the small river called Cawdor Burn forms on one side the western defense for the castle, and a dry moat and drawbridge protect the other.





In the seventeenth century the transformation from fort to large family home began.





LEFT: The southwest façade of the castle calls to mind the words of William Shakespeare: "This castle hath a pleasant seat; the air/Nimbly and sweetly recommends itself/Unto our gentle senses." In the foregound are mixed dahlias and a young abutilon, while beyond lie lavender, roses and shrubs. ABOVE LEFT: The turret, housing a staircase, was added to this part of the building during the Victorian era, at a time when unnecessary embellishment was popular. ABOVE RIGHT: The Medieval tower seems less forbidding in a view softened by graceful mallow.

Different buildings were added to the castle over the years, and in the seventeenth century the process of transformation from fort to large family house began. Amazingly, no scale plans of any kind were used for building at the castle until the middle of the eighteenth century.

The Cawdor chapel was destroyed after the Reformation, and in the eighteenth century a house was built on its site. Then, in the nineteenth century, the house was joined to the main building when more alterations were made. Unlike many large residences embellished at this period in an extravagant Scottish Baronial style, Cawdor Castle escaped unscathed. And it was during this Victorian era that the first member of the family to stay for any length of time since 1750 came back again.

Lord Cawdor has many childhood memories of the castle. The family would arrive from the south for their visit, and he would travel as part of the advance party, with the butler and the silver. He remembers games of hide-and-seek in the gardens, snaking under the strawberry nets and nimbly running up and down the different-size staircases. Life was governed from the nursery wing, overlooking the beautiful borders and sweeping lawns of the walled garden behind the castle. His companions were ghillies, keepers and governesses. There was the thrill involved in discovering the fatal flaw of some new governess, and forbidden childhood food was, of course, especially marvelous, even if the concoction were eccentric. Lord Cawdor recalls: "There was one nanny who had a favorite dish she kept to herself: fried fish mashed up and then given a coat of crumbled bread, the lot smothered in vinegar. To us it tasted every bit like nectar."

The favorite room of the present owner is the very private lattice-windowed turret study upstairs. His idea was to keep the Victorian style, and the only additions he plans are shelves for yet more books. More tower rooms are used as bedrooms



ABOVE: The front lawn boasts an abundance of sycamore trees. RIGHT: Seen in isolation from the northeast, the castle calls to mind the arrogance and pride of its Highland past. Even today a suggestion of its brooding and mysterious character remains, making it almost inevitable to accept the Shakespearean fiction that King Duncan was murdered here by Macbeth.

for Lord Cawdor's daughters, and another tower room has been converted into a sitting room.

Cawdor, nonetheless, still communicates feelings of mystery and defiance from times long past. Surrounded by traces of a primeval forest of holly, juniper and oak—and looking as if it were growing straight from the rock—the castle surely suggests all the romance of Celtic legend. The crowned swan on the Cawdor coat of arms, for instance, has romantic associations, since the Medieval Cawdors claimed descent on the female side from Lohengrin.

Then there is the story of the hawthorn tree. Down in the core of the castle is the guardroom or dungeon, where walls are eleven feet thick, and the room is approached from above by a steep spiral staircase. The vault was built around a thorn tree, and the tale is told that the first thane had a dream instructing him to let a donkey roam about the district for a day, laden with a coffer of gold. Then, wherever the donkey lay down in the evening, there should the thane build his house, which would prosper ever after. The animal chose to lie down under the thorn tree, a tree credited with magical powers.

"I don't dismiss the problems of keeping this place going," says Lord Cawdor, summing up his attitude to his ancient Scottish inheritance. "Sometimes my feelings for Cawdor are the affections of someone for a tiresome old relation, but the place cannot be sent off to a rest home, after all. I know that, whatever the difficulties, I am happier by far living here than being an exile in some far-off and unfamiliar place."□

—*Elizabeth Dickson*



IN THE LATE AFTERNOON LIGHT the imposing Helen Frankenthaler painting and the Andy Warhol electric chair, *Pink Disaster,* become responsive expanses of canvas engaged in always changing displays of desert chromatics. And though the collection of Mr. and Mrs. John Martin Shea is well known, the fact that it is in a dramatic new setting in Palm Springs brings to mind the old adage that, on occasion, the whole can indeed exceed the sum of its parts. Here the combination itself has become a work of art. "It is essentially a selfish collection," says Mr. Shea. "I'm not planning for what it will be; I am living with it."

The idea for design of the four-year-old house—of roughly textured tilt-up concrete panels capped with



The Collectors: Contemporary Art

Mr. and Mrs. John Martin Shea in Palm Springs

INTERIOR DESIGN BY VINCENT JACQUART
PHOTOGRAPHY BY SHELDON LETTICH

massive glulam beams—was derived by Mr. Shea from a series of commercial/industrial buildings constructed in the course of his business. Beyond its sympathetic melding with an arid landscape, the structure conveys a sense of rhythmic precision, the concrete panels and interior wall sections, each of different dimensions, alternating to create patterns of interlocking cubes reminiscent of Rietveld, Mondrian and De Stijl.

Born in France, interior designer Vincent Jacquart, who still maintains an office in Paris, but is headquartered in Newport Beach, California, worked with Marion and John Martin Shea to achieve a background for their paintings so delicately modulated that the colors of the desert



Timeless, yet ever changing in its aspects, the desert setting of California's Palm Springs makes an appropriate background for Mr. and Mrs. John Martin Shea's collection of contemporary American art. OPPOSITE: The idea for the house, overlooking the San Jacinto Mountains, was conceived by Mr. Shea himself, in an interlocking cubic pattern, a design that fits harmoniously into the desert landscape. ABOVE: The interiors of the house, which were arranged by designer Vincent Jacquart of Newport Beach, naturally focus on the contemporary art collection. Nevertheless, they also provide functional comfort and the cool feeling of oasis-like peace. In the Living Room, from left to right, are Donald Judd's ten-piece stack; *Aspen 1948*, a mobile by Alexander Calder; and a large Helen Frankenthaler painting from 1976.







vista—grays, taupe, lavender, mauve, shell pink, khaki and sand—are refracted in each element of the interior. This variety of color suggests the same stillness and tranquillity that pervades the landscape.

Mr. Shea began collecting seriously in the mid-1960s. Then living in Texas, he was spurred on by repeated trips to visit his brother, who was a partner in the pioneering Locksley-Shea Gallery in Minneapolis. "Being exposed to their constantly changing walls and spending all of my free time in New York in galleries and museums produced my interest in contemporary American art." With his move to southern California more than a decade ago, and his marriage, the whole



PRECEDING PAGES: Over the fireplace in the Living Room is an Andy Warhol electric chair, *Pink Disaster* (1965), and at the left is *Beth Shin*, a Morris Louis veil (1958). The Thai silk pillows are by Jack Lenor Larsen, and the modular seating, designed by Mr. Jacquart, is from the Vermillion Collection. ABOVE: The dramatic contours of Frank Stella's *Harran III* stand opposite the fireplace at the other end of the Living Room. In the background are a 1951 Franz Kline and Brice Marden's *Study, 1969*. TOP: Over the desk in Mrs. Shea's Study is a Robert Motherwell painting, representative of works from his noted "Africa" series.

collection began—quite literally—to assume new dimensions. Mr. Shea candidly says he "enjoys large paintings" and that "buying a picture is the best fun of all." Soon, it seemed the Sheas' Newport Beach penthouse might burst at the seams with newly acquired works by Larry Rivers, Franz Kline, Robert Motherwell, Robert Rauschenberg, Jim Dine, Don Judd, Alexander Calder, Brice Marden, Sam Francis and others.

Today the collection fills two residences. The California works remain in Newport Beach, where Mr. Shea is the retiring president of the board of trustees of the Newport Harbor Art Museum. He and Mrs. Shea are deeply involved with the museum, and he suggests that this association





ABOVE: The design emphasis of the Dining Room is on the interior coolness and crispness necessary for desert living. This sense of coolness and crispness is emphasized by the greenery seen outside, the quartzite floor and the simple unadorned table. The paintings, from left to right, are Philip Guston's *Branch II* 1969, a Robert Rauschenberg hand-poured paper print from the "Pages and Fuses" series and Larry Rivers's *Jack of Spades* (1951). TOP: In Mr. Shea's Study a César sculpture stands beneath a Cy Twombly painting in a hospitable atmosphere where fine art, skillfully preserved, is an integral part of everyday living.

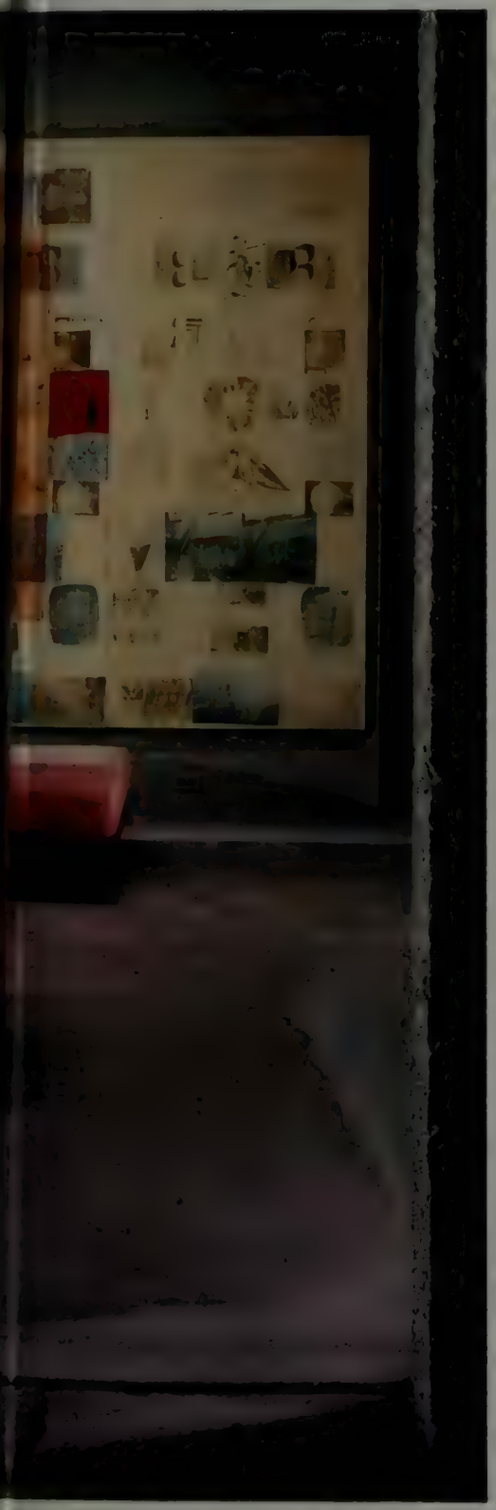
is responsible for their growing interest in California art. A recent purchase—an important 1951 painting by Richard Diebenkorn—joins works by Billy Al Bengston, Lita Albuquerque, Tom Holland, Fletcher Benton, Joe Goode and Ed Ruscha.

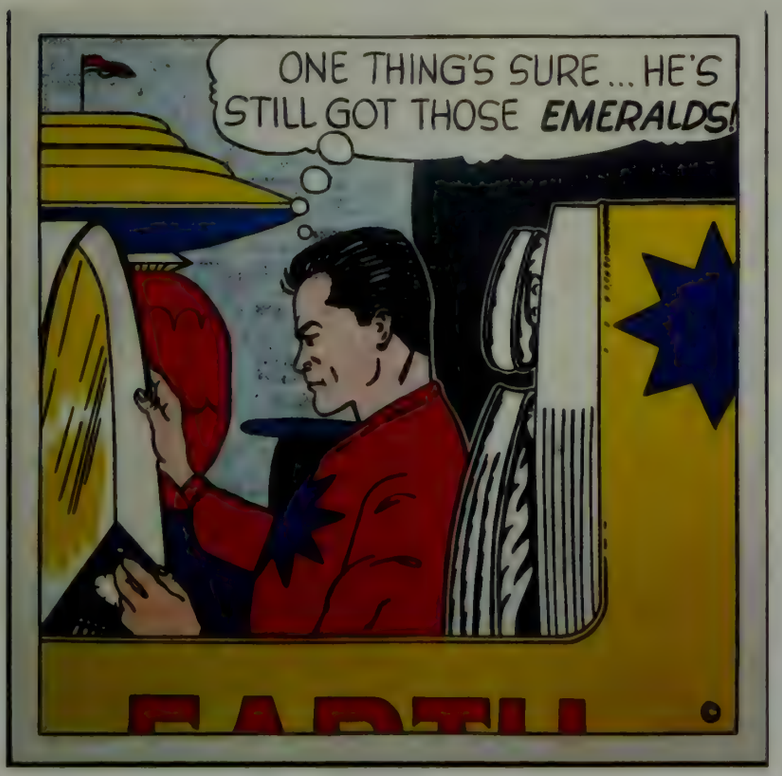
Whether in Newport Beach or Palm Springs, the Sheas like orderly surroundings. They want a particular formality, not of the starched, artificial variety, but one in which all elements are in harmony. The works of art constitute the critical component in this delicate balance. They have been selected primarily from the areas of Abstract Expressionism and Post-Painterly Abstraction, with the exception of those in John Martin Shea's black-lacquered study. There are highlights from the early years of Pop art, including a 1962 Lichtenstein cartoon, a 1963 Wesselmann still life, a César assemblage, drawings and an early painting by Cy Twombly. Their acquisition has been—and is—a careful and thoughtful, educated and often passionate process. If even one work does not wear well, it goes, to be replaced by



a new example of "the best quality." As a body, the paintings are distinguished by their predominantly formalist qualities, and while they are, by design, not individually aggressive in the Palm Springs setting, Marion Shea says pointedly, "We never take the paintings for granted! They are a matter of love."□

—*Constance W. Glenn*







LEFT: A large Robert Rauschenberg canvas, *Lilac Litany* (1978), virtually covers one wall of the Master Bedroom. The bedside lamp and the lacquered "puzzle bed" are from Casa Bella, the Thai silk pillows by Jack Lenor Larsen. ABOVE: The view from the Pool is toward Andreas Canyon and the San Jacinto Mountains. At one end of the pool, near a seating area, is a Zajac sculpture, *Ram Skull, December, 1975*. TOP: This 1961 Lichtenstein canvas is an archetypal example of early Pop art.

Tropical Flair

An Unstudied Sophistication on the Island of Mustique

ARCHITECTURE BY OLIVER MESSEL
PHOTOGRAPHY BY DERRY MOORE

OLIVER MESSEL, noted first and foremost as a stage designer, made his name in the fashionable London of half a century ago. There, he could be guaranteed to devise the right setting for, say, the new Noel Coward play. His work was amusing and invariably pretty, expressing a certain kind of English good taste. In the mid-1960s Oliver Messel retired to Barbados, where he still had one great opportunity ahead of him. As a friend of Colin Tennant, the owner of Mustique, he was invited to design houses for that Caribbean pleasure island as it came under development. Lightness of touch was essential. The sketches that he drew for some thirty houses form a coherent and appropriate ensemble, although not all the Messel drawings have evolved into houses. His real contribution may have been to set a standard of taste.

Marienlust is a perfect case in point. It belongs to Hans and Maria de Strakosch of Los Angeles, originally from Austria. *Marienlust,* with its vaguely Hapsburg echo, means "Maria's Delight." The house is sited on the lee of a hill, with the access road cut alongside. The main, or southern, frontage has been given a secretive, almost enclosed look with a stone archway completed by a large recessed door, painted Oliver Messel's favorite tropical color. On the other side is the familiar Mustique scene of tropical foliage with the sea beyond, dotted by other islands.

The house is built of the local coral stone that Messel rightly insisted upon in this part of the world. A remarkable feature is the roofing, of cement mixed to match the stone, and patterned after Medieval tiles. It is a characteristic Messel touch, to treat so imaginatively, for his day,









All rooms open to lush foliage outside, adding to the tropical feeling of Marienlust, a residence belonging to Hans and Maria de Strakosch. Secluded on the three-mile-long island of Mustique, among the Grenadines in the Windward Islands, this Oliver Messel–designed home is a retreat situated on a hillside overlooking deserted beaches and a clear blue sea. LEFT AND ABOVE: Oliver Messel's training as a set designer and architect is evident in his concern for detail. He designed not only the home, but all of the furniture in the Living Room and adjoining Dining Area. Fabric is from Brunschwig & Fils. TOP: Another Messel touch is a stone archway with recessed door painted in a favorite Messel color, which blends into the lush greenery. Beyond the doorway is an interior garden and an open-air greenhouse.







Nestled amid luxuriant greenery and a panoramic seascape, the views from Marienlust emphasize natural beauty. RIGHT: From the balcony off of the living room, colorful blossoms punctuate the tropical scene that encompasses a sea dotted by outer islands and the wreck of the S.S. *Antilles*. TOP: Stairs from the west door of the living room lead to the lower terrace and guest rooms. ABOVE: Balconied windows afford welcome breezes in the Bedroom. With his usual ingenuity, Oliver Messel crafted the chandelier from shells found on the island. The floor, of cement that has been carved into squares, is typical of his design for the tropics.

...the familiar Mustique scene
of tropical foliage with the sea beyond,
dotted by other islands.



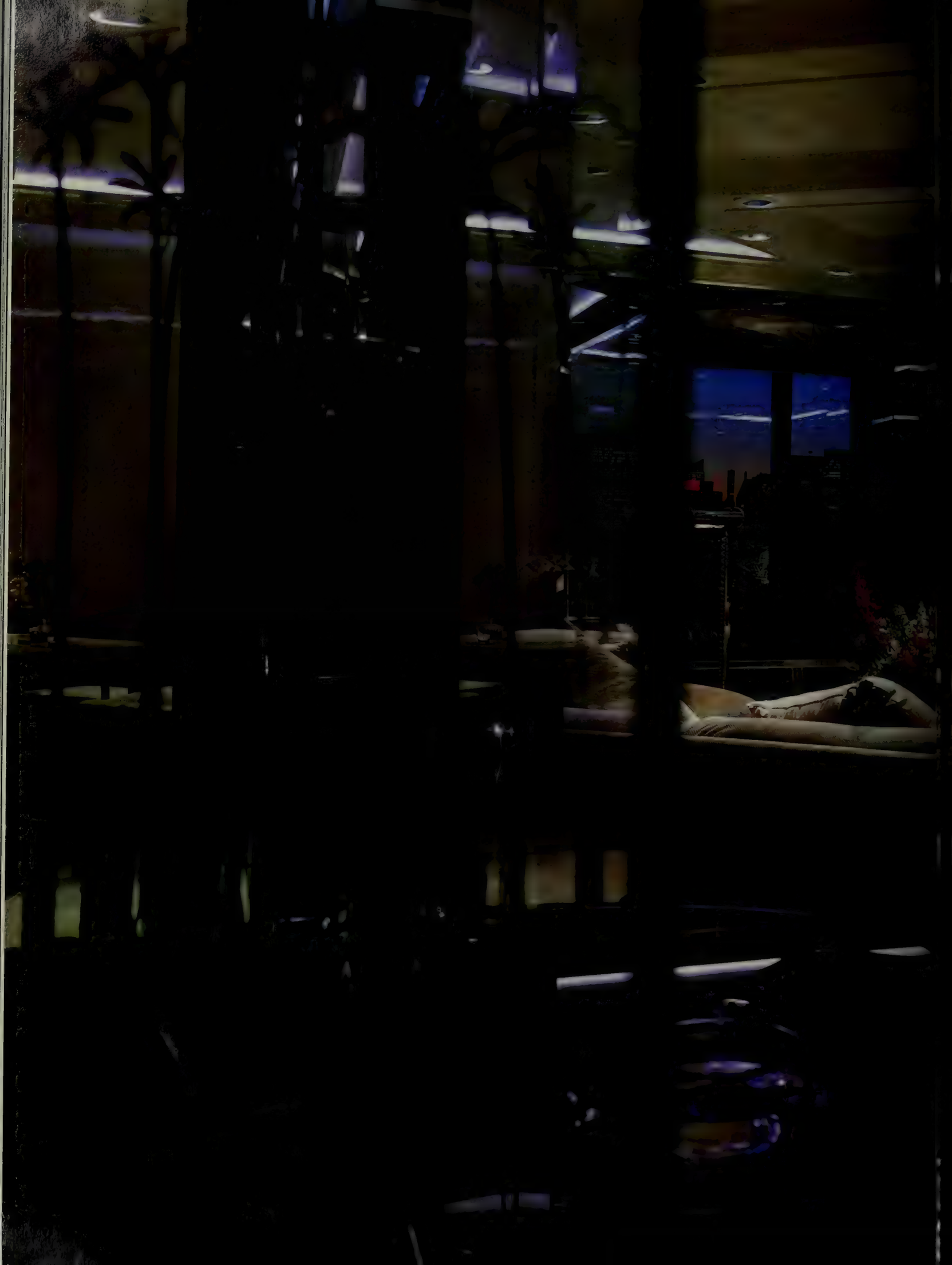
something as unpromising and inexpensive as cement. No less characteristic is the interior garden, revealed behind the large recessed door. A trellis creates a little open-air greenhouse, with a basin and a fountain at its center. No partitions separate this vivid entrance from the living room, and there again a Messel improvisation shows to advantage—the floor is simply poured cement that has been stained and carved into squares, with *carrés* inlaid for relief.

Something else that he was likely to add himself was the cornice, again in cement, using nothing more complicated than a template. "A cornice," he would say, "is indispensable to the correct proportions of a room." He also liked to raise and slope the ceilings inward from the corners—as evidenced by the living room at Marienlust—playing about with truncated pyramid effects and coffering. The room is pulled together by a Regency-style chandelier, typical of the improvising that he loved to do. Rather than buy an authentic piece, he preferred to recreate something of the kind.

The furniture conveys this same sense of Oliver Messel's enjoying himself by designing something out of very simple elements. The sofa and bergères and chairs have conventional forms—colonial style, with rustic scrollwork and handpainting. In fact, Mr. Messel stood over the local carpenter who made them.

Marienlust, which has two bedrooms, is a house in which to be more or less secluded. Actually, it is surprisingly small and intimate. The trick has been to concentrate on detail and to crowd it with much to look at and much to be amused by. At Marienlust Oliver Messel was enjoying himself, and the result is a charming conversation piece.□

—*David Pryce-Jones*





Manhattan Panorama

A Décor Complementing the Urban Skyline

INTERIOR DESIGN BY MICHAEL DE SANTIS, ASID
PHOTOGRAPHY BY JAIME ARDILES-ARCE

Even functional aspects of the design were planned with the view in mind.

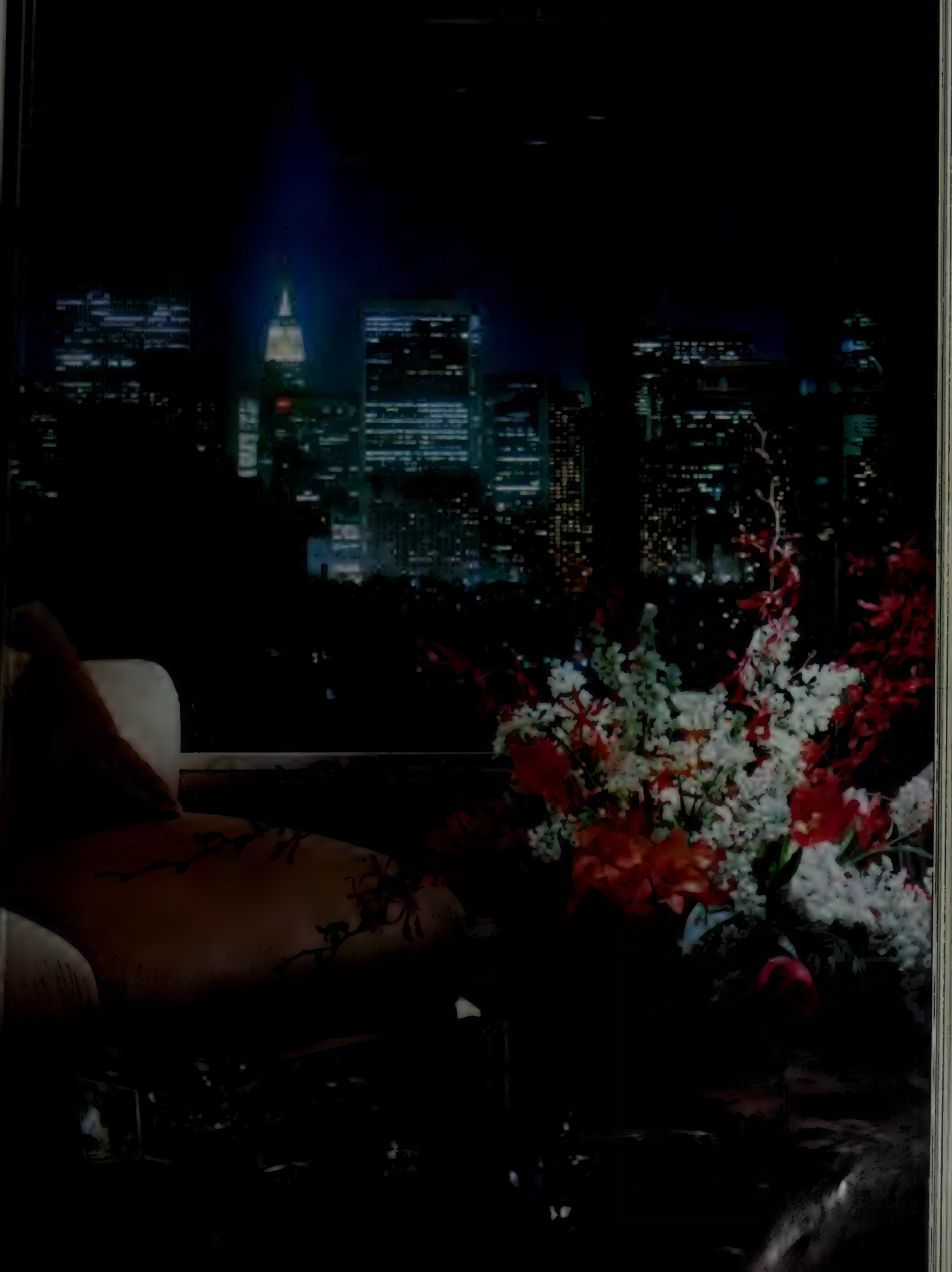




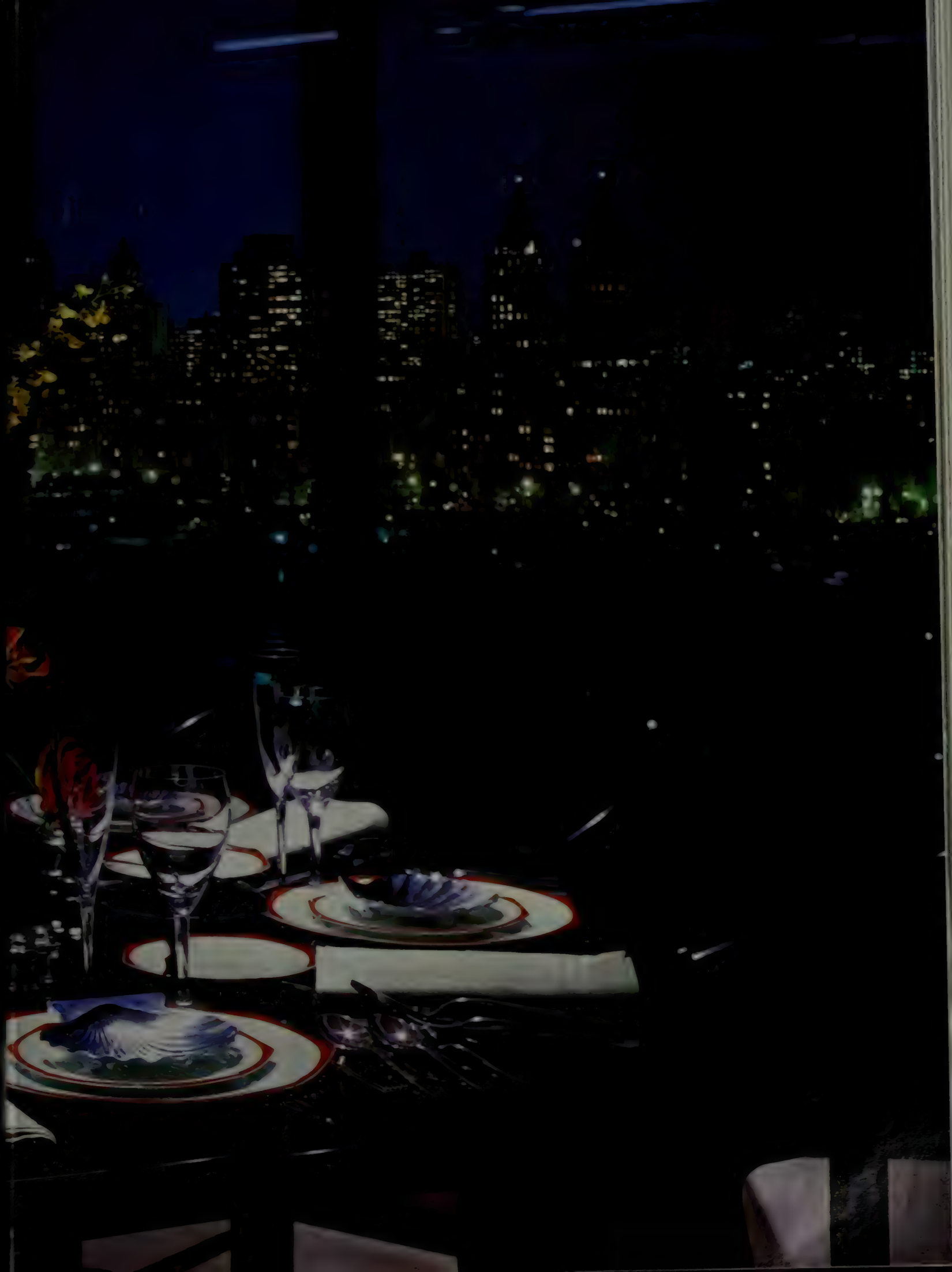
PRECEDING PAGES, ABOVE RIGHT AND OPPOSITE: A carefully detailed background and understated appointments in the Living Room of a pied-à-terre designed by Michael de Santis emphasize the Manhattan skyline. A large conversation area, placed on the diagonal, affords varied views of the cityscape. Neutral hues unify carpeting from Edward Fields and generously scaled seating from Brueton: the sofa and chairs are upholstered in velvet from Jack Lenor Larsen, and the contemporary récamier is covered in a subtle striped fabric from Manuel Canovas. Champagne glasses of Baccarat crystal and an ashtray from Cartier adorn the parchment table at the center of the grouping. The background is designed with bronze-mirrored walls, stainless-steel and lacquered panels, a mirrored corner niche, and crown molding lighted with neon. A wall of glass, behind the sofa, separates the dining area from the entrance hall. ABOVE LEFT: A coromandel screen from Rose Cumming and a Japanese pottery vase create an exotic mise-en-scène for a backgammon table with an ashtray from Lorin Marsh.

CREATING A DECOR generally involves adding objects and new structural elements to an environment. But when space is at a premium, the art of eliminating, understating and streamlining comes into play. Such was the situation interior designer Michael de Santis encountered in arranging an apartment on an upper floor of one of Manhattan's modern Fifth Avenue high-rise buildings. His client, an international businessman whose main residence is not in New York, needed a pied-à-terre in that city. Naturally he had selected an apartment small enough to be maintained easily. But since he also intended to entertain on a large scale, it became necessary to evolve a décor with a minimum of walls and objects, to avoid crowding the limited space.

Fortunately the apartment had a major asset that made this goal possible: a magnificent view of the New York skyline. "One of the major attractions of the apartment is the view," says Michael de Santis. "No matter where you look, you see it." With the skyline as the focus of the design, the interior could be made









relatively free and open, to accommodate with ease the large gatherings the client planned to have.

The first phase of the design entailed removing those elements of the apartment's original structure that obscured the view. To accomplish this, a wall between the gallerylike entrance hall and the dining area was eliminated, and in its place glass was inserted. "Now when you walk into the apartment, the first thing you see is the view," says the designer. The removal of another wall, between the dining area and the living room, also emphasized the view. And by dispensing with a closet outside the master bedroom, the designer was able to create a wider entry, through which the skyline view beyond the bedroom windows could be appreciated.

Other interior elements that were not integral to the designer's concept were either streamlined or totally concealed. In the living room, lighting controls were embedded in columns, and stereo speakers were built into the bases of two niches. In the bedroom, a filing cabinet was concealed in one end of the bed unit. In terms of color, too, the designer chose the path of understatement, using subtle shades of beige and caramel throughout the apartment.

Even functional aspects of the design were planned with the view in mind. Neon lighting in the crown molding of the living room not only illuminates the interior, but heightens the presence of the exterior, especially when the weather reduces visibility. Bronze mirrors, which serve a decorative function in the living room and dining area, carry reflections of the vista from one end of the apartment to the other, and stainless-steel panels beneath the windows produce a similiar effect.

Both the choice of simplified furnishings and the way in which they are positioned reinforce the dominance of the vista. A marble-topped bar and stainless-steel-based swivel chairs are placed at an angle to the dining area wall in such a way that they catch a window view. In the living room, a conversation grouping composed of a récamier and modular chairs and sofa forms a square that, placed on the diagonal, provides a choice of panoramas and reflections.

The effect of such streamlining and arrangement of appointments might have been somewhat stark, but Michael de Santis was careful to provide a number of elements that add a balancing sense of mellowness and intimacy. A functional oversize table in the living room, for instance, is made less imposing by a lighted base. "I decided to use the lighted base because, though the table is large, it appears to be much smaller when the lights are on. In fact, it seems to be floating." More basically, the corners of the living room, which are particularly conspicuous because of the angled seating, are softened by mirrored niches. Performing a comparable function in the master bedroom are softening elements reminiscent of Japanese design: grass-cloth-covered walls, knotted rope over the lacquered crown molding, and pillows covered in hand-painted silk kimono fabric.

Paradoxically, the aspects of a décor that are "invisible" or perceived subliminally are those that Michael de Santis considers crucial to a strong design. "Even though you might have the most beautiful furniture in the world, if you don't have the right background, it won't mean a thing."□

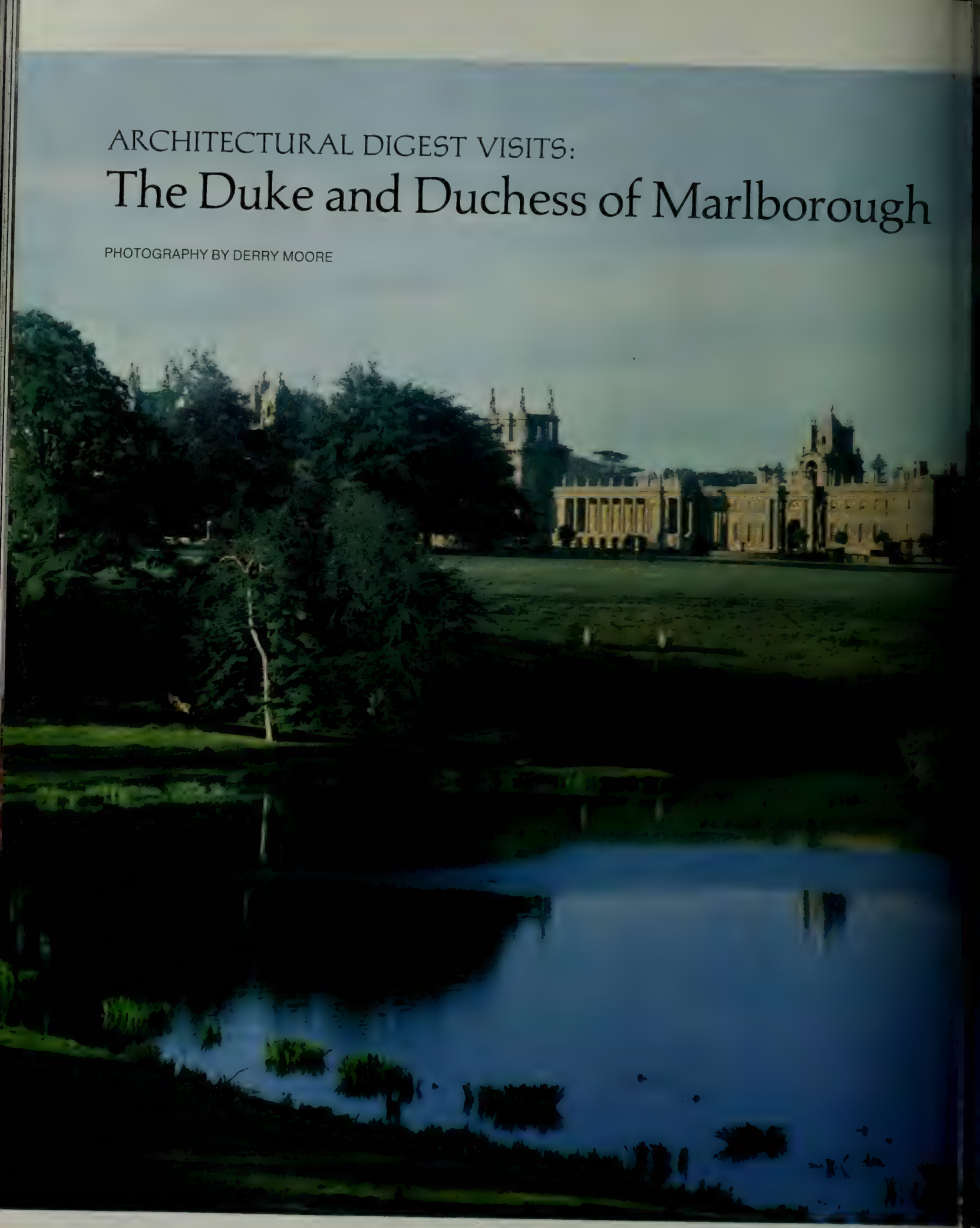
—*Francis Levy*

PRECEDING PAGES: City lights lend jewellike sparkle to the Dining Area. The hexagonal table has a bronze glass top; the Oriental-style chairs, covered in suede-textured fabric, are from Brueton. Complementing crystal stemware and dinnerware from Baccarat are sterling silver shells and candlestick, and napkins from Pratesi. Carpeting is from Edward Fields. OPPOSITE: In the Master Bedroom, Oriental accents and diverse textures enhance the contemporary décor. The walls are covered in grass cloth, and the half-round crown molding is accented with knotted rope. Raised on a carpeted platform, the bed is covered in linen from Stroheim & Romann and embellished with pillows wrapped in antique kimono silk. Functional amenities incorporated in the lacquered bed unit include light switches and a control panel. Delicate sprays of flowers blossom in a pair of Japanese polychrome vases.

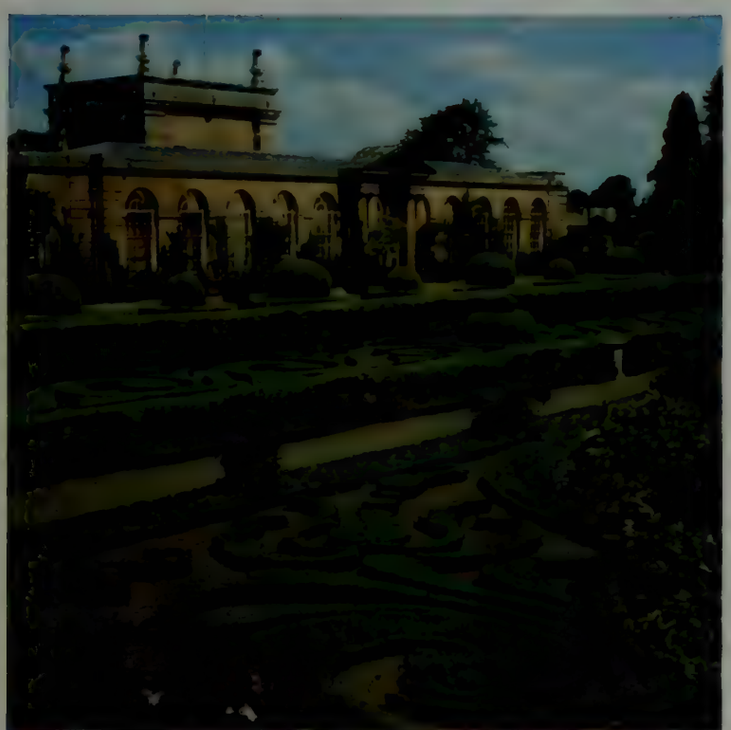
ARCHITECTURAL DIGEST VISITS:

The Duke and Duchess of Marlborough

PHOTOGRAPHY BY DERRY MOORE







The State Rooms

Queen Anne and a grateful nation provided the lands and the funds for the construction of Blenheim Palace in Oxfordshire. The gift honored the victory of John Churchill, first duke of Marlborough, at the battle of Blenheim, on August 13, 1704. LEFT: This aspect of the palace, seen across a lake and a landscape designed by Capability Brown, was called the "finest view in England," by Lord Randolph Churchill, Sir Winston Churchill's father. TOP: An informal portrait of Their Graces The Duke and Duchess of Marlborough. ABOVE: The Orangery, designed by John Vanbrugh, faces a garden laid down in the early 1900s by Duchêne.

KING GEORGE III gazed one day upon the only palace in the British Isles that did not belong to him. It was *Blenheim Palace,* home of the dukes of Marlborough. "We have *nothing* to equal this," he mused. Today the palace is the home of the eleventh duke of Marlborough and his duchess.

Just under a century earlier a grateful monarch, with the heartfelt consent of Parliament and country, presented the lands and funds for building to John Churchill, first duke of Marlborough, the conquering hero who had, on August 13, 1704, won the battle of Blenheim during the War of the Spanish Succession. The duke had no surviving son, and his property and title went through his daughter, Lady Anne. She married Lord Spencer, the direct forebear of both the present duke of Marlborough and Lady Diana Spencer, now the Princess of Wales. In 1874, of course, Sir Winston Churchill was born in Blenheim Palace. So the name Spencer-Churchill carries proudly to the present day.

Blenheim was built to the order of Queen Anne in the first decades of the eighteenth century. The palace stands as a tribute to the romantic endeavors and frustrations, the final achievements and lasting victories of the first duke and his architects. It is likely that Queen Anne had intended Sir Christopher Wren, her aging surveyor general—the word *architect* was not then used in this context—for the commission. Her then confidante Sarah, duchess of Marlborough, must have been in happy accord, with visions of a neat red-brick building. The duke, however, was accustomed to command, and he designated John Vanbrugh as architect. The choice might have seemed capricious, since Vanbrugh was rather better known as a swashbuckler and a writer of Restoration comedy. Possibly for these very reasons, the duke and his architect spoke the same language, but the duke was reassured that Nicholas Hawksmoor, Wren's undoubtedly professional assistant, was to be employed on the whole project as well.







TOP: Over the mantelpiece in the First State Room is Carolus Duran's portrait of the American Consuelo Vanderbilt, who was married to the ninth duke. The walls are hung with tapestries recording the first duke's military campaigns, and a battle standard is in evidence in the foreground. ABOVE: The Red Drawing Room contains numerous Marlborough family portraits. Among the most striking is John Singer Sargent's painting of the ninth duke with his wife Consuelo and their children. The father of the present duke is dressed as a page boy. RIGHT: The Saloon is used by the family today only for Christmas celebrations. The dining table is 19th-century English, set with a Minton service and presentation silver. The silver centerpiece on the side table portrays the first duke mounted on horseback directly after the battle of Blenheim, writing dispatches to the queen and to his duchess. The ornate marble doorcase is the work of Grinling Gibbons, and the two-headed eagle on the overdoor is a graphic and dramatic illustration of one of the eleventh duke of Marlborough's numerous titles: Prince of the Holy Roman Empire.





The Private Apartments

ABOVE: The private Sitting Room of the duke and duchess reflects the comfort and the charm of a more casual English country house. However, there is a certain formality in the Louis XV fauteuils, the Louis XVI marble chimneypiece with a *bisquit-de-Sèvres* and ormolu clock on the mantel, and an Aubusson rug. In the early days this was the first duke's bedroom; the 18th-century paneling and pilasters were installed by Gladys Deacon of Boston, the ninth duke's second wife. Appropriately enough, her likeness, by the portrait painter McEvoy, stands on a 19th-century easel to the left of the skirted table. OPPOSITE: Arched, vaulted and pillared, the Dining Room boasts Corinthian pillars carved by Grinling Gibbons. The harmony and symmetry of the room are accentuated by a pair of James Moor gilded console tables surmounted by pier glasses. Also by Moor, these mirrors, with their broadly beveled borders and ducal crowns at the top, add depth and felicitous reflections.



The original construction proceeded busily. Stone and marble interiors were domed and arcaded, pillared and corniced to great effect. The setting was further elaborated with paneling, frescoes, martial tapestries and heroic paintings—all furnished in full Palladian panoply, with great ceilings painted by Thornhill. The astonishing gathering of many distinguished artists and craftsmen also included the designer William Kent, who worked with the formidable Dutch sculptor Rysbrack. Prodigious tapestries were woven in Brussels, depicting the ducal victories, and rugs from the Royal French Savonnerie Factory echoed the extravagance of the ceilings. Carved giltwood frames surrounded the early dukes and their families portrayed by the great artists of the day.

The contrast between the formal and historic State Rooms of Blenheim Palace and the private apartments of the present duke and duchess is considerable, but it is one largely of degree. Tradition is fully honored in the private apartments, but they suggest a thriving and most

forward-looking endeavor. The eleventh and present duke, His Grace John George Vanderbilt Henry Spencer-Churchill, whose British and foreign titles tumble over each other for precedence, explains that "constant expert restoration is my daily concern." The ancient, crumbling, all-too-soft stone structure and its superb embellishments demand the day-to-day endeavors of both the owner and a multitude of craftsmen. Both the duke and duchess emphasize their privileged duty to maintain a national heritage "with every single penny that the visitors bring." In fact, the duke explains, "The modern battle of Blenheim is one of finding finance for maintenance." The battle requires that the duke be an able general, or it will be lost.

The duchess, a Swedish countess by birth, was brought up to appreciate the endearing qualities of more primitive eighteenth-century décor—a far cry from the trumpeting splendors of her present palace. She has come to feel that the greatness of Blenheim must breed total concern, and she has become increasingly involved with its destiny. Her own and her husband's intrigued involvement on a daily basis is perhaps the reason that today the haughty grandeur of a palace has been softened into the comfort of a family home.

The private apartments of the duke and duchess comprise the east wing, a range of rooms lying north to south and gloriously overlooking the Italian topiary gardens. Since the sun shines strongest from south to west, the gardens appear to glitter with their variegated leaves and flowers, giving credence to the feeling the duchess has of "brightness at Blenheim." Here in the private apartments the duke and duchess insist on traditional, but vibrantly contemporary, standards of decoration. The duchess herself draws the designs for curtains and pelmets and other accessories, with an architect's professionalism. She is inclined to choose bright, patterned materials and prefers to present her husband with a fait accompli. "I'm something of a

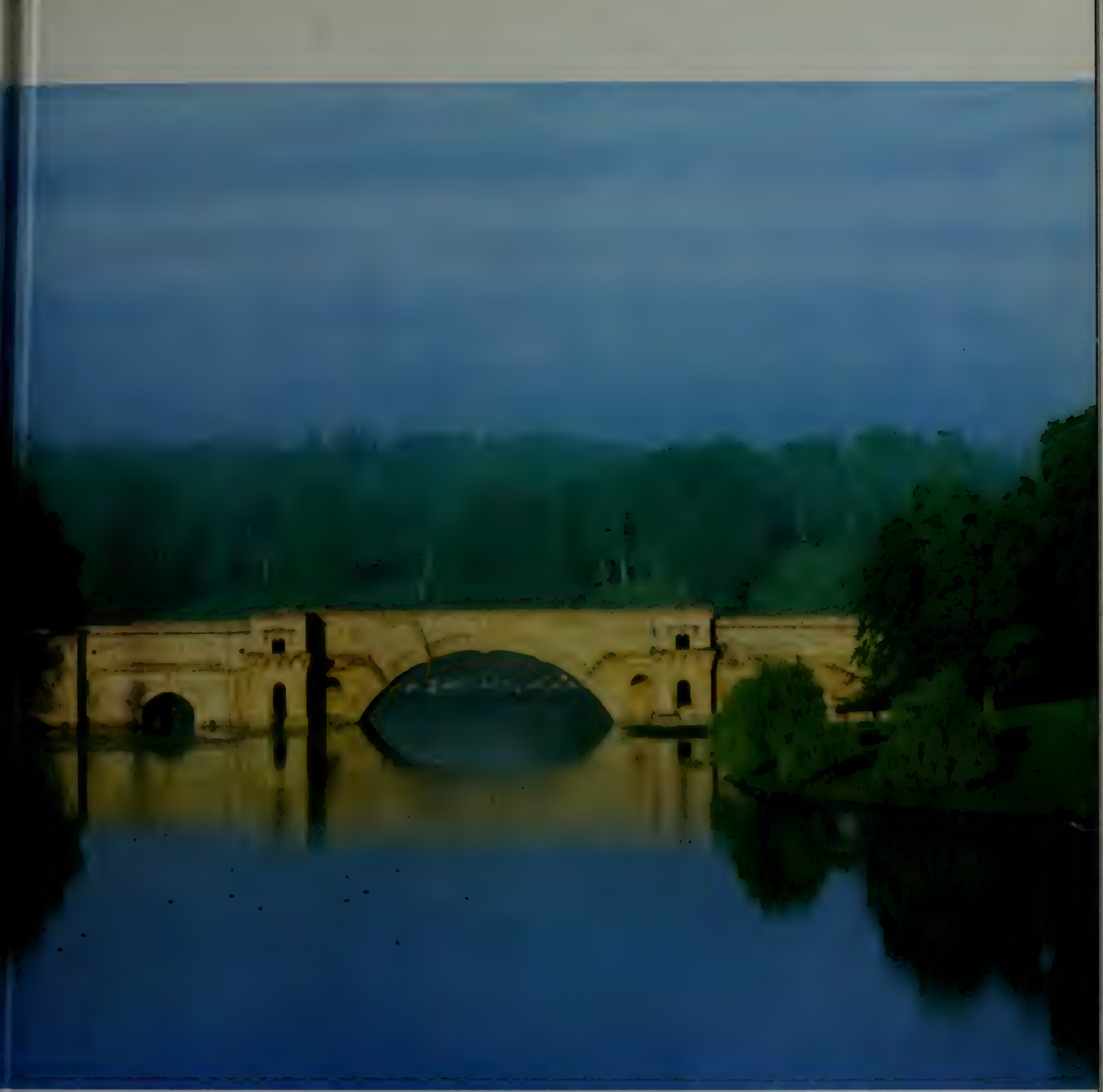






"We have nothing to equal this," mused George III in the eighteenth century.

TOP: The décor of the duke's Dressing Room is largely French Empire. From this period come the gilt-bronze chandelier and candelabra, the circular table with winged bronze figures and the day-bed. The photograph at the right on the mantel is of Sir Winston Churchill, born at Blenheim Palace and buried nearby at Bladon. ABOVE: In the Master Bedroom is a carved and painted giltwood Sheraton four-poster festooned in silk. Small portraits on the walls are of Swedish ancestors and relatives of the duchess. To the right of the bed is an elaborate Louis XV *bureau-à-cylindre* by *ébéniste* Jacques Dubois. ABOVE RIGHT: The Grand Bridge, designed by the palace architect John Vanbrugh, once stood over two canals. Later, Capability Brown created the well-composed lake.



glorious amateur," the duchess says.

The duke, of course, remembers the childhood years he spent at the palace with his father, the last duke to live at Blenheim in all its rooms, in all their fullness. He clearly remembers the days when all the State Rooms "were in country-house use"—the long library becoming a massive living room, with two great fires burning. It is inevitable to speculate on what battles—military, political and social—must have been fought and refought in this room.

The names of the Churchills—military, naval and political—echo down through history, and Blenheim Palace is far more than an astonishing architectural achievement, a masterpiece of art and décor. Even today it lives in a way that suggests its corridors are the corridors of power. No gentle ghosts wring their hands in shadowed crumbling corners. Here is a vibrant sense that all those great figures from the past stride along every well-maintained inch of the palace, still making historic decisions of great moment.□

—Sir Humphry Wakefield

Art: By the Window

Painters Explore the Fusion of Interior and Exterior



ABOVE: *Jeanne Gonzalés à sa fenêtre,* Eva Gonzalés, circa 1876. Oil on canvas; 18½" x 15". This artist, the only student Manet allowed to name him as teacher, creates a provocative mood with a profiled lady in a dressing gown, who dreamingly gazes, as sailboats and distant landscape provide a romantic view from a window. Galerie Robert Schmit, Paris.
OPPOSITE: *Woman Reading in an Interior,* Samuel Halpert, 1925. Oil on canvas; 36" x 28". A stream of reflective light from the window accents and illumines harmoniously arranged interior planes and subdued color values that enhance the silhouetted foreground figure of a young woman, who is seemingly engrossed in her book. SKT Galleries, New York.

STAND AT THE NAVE of the Cathedral of Notre Dame at Chartres and gaze upward to the rose window of the western façade, glowing like a cluster of brilliant gems. Not only has the window been a focal point for architects over the centuries, it has been a major focus for painters, as well.

In Dutch genre painting of the seventeenth century, the window, as a source of light, assumes a role in relationship to the sitter. The pictures by Vermeer were painted in his own house in Delft, many of them in the same room; through the same window a brilliant pearly light falls on a girl reading, playing the harpsichord, or appraising her jewels. The farther north, the more precious the light; winter days are short, and often very gray. In Brekelenkam's painting, the lace-maker sits close to the window, to gather the utmost daylight for her minute handiwork. Her chair is set on a special platform, to raise her to the most advantageous level. The work is tedious; she may create as little as two or three inches of lace a day. Her employer, who provides the "houseworkers" with such necessities as patterns, pins and thread, gives her a mere pittance, yet the lace-maker appears to be quite content. To quote Pascal Laine, "In genre painting, the theme transcends the sitter, so she appears forever fixed in her task. Her work, whatever it is, becomes rhythmical, harmonious . . . she could be a washerwoman, a water-bearer, a lace-maker. . . ."

Windows became larger during the Enlightenment, in the eighteenth





ABOVE: *Interior, Hesnes,* Albert Marquet, 1925. Oil on canvas; 19¾" x 24¼". Providing his viewer with a looking-glass world, Marquet expresses a contemplative figure accented with complementary colors, in a calm, lyrical milieu. Wildenstein & Co., New York.

OPPOSITE: *Femme à l'ombrelle,* Henri Matisse, 1921. Oil on canvas; 31⅞" x 25⅝". Verticals and horizontals set off by decorative patterns grace this view toward an open veranda where a lady, shaded by a parasol, enjoys the midday sun. Acquavella Galleries Inc., New York.

century, often extending to the floor and opening directly into a garden, which encroaches through the window. Paintings of this time depicting an interior theme are cheerful, filled with sunlight. The enchanting pictures of the Danish artist Georg Friedrich Kersting show a girl by a window writing a love letter, or a scholar studying his text, and on the sill beyond, an array of miscellaneous plants in haphazard pots; the windowsill has become a miniature flower bed, glowing with color.

Windows in the Victorian age were almost always shut; they assumed a symbolic significance, becoming barriers, separating the woman from the world outside and also protecting her from it. Pre-Raphaelite painters illustrated this with legends from Tennyson; both "Mariana in the moated grange" and the Lady of Shalott are imprisoned heroines who watch in despair and longing for a lover who may never arrive. The renowned French actress Sarah Bernhardt made some forceful comments about English windows. "Horrible sash windows . . . nothing marks more clearly the difference of character of our two nations than their respective windows. Ours open wide, the sun enters into our houses, the air sweeps away all the dust and microbes. English windows only open half way, either the top half, or the bottom half. The window keeps its selfish and perfidious character. I hate English windows."

The apotheosis of the curtain presented itself in the mid-nineteenth





ABOVE: *Bouquet près de la fenêtre,* Marc Chagall, 1959–60. Oil on canvas; 47¼" x 58¾". Just as flowers blossom in the foreground, lovers blossom into a legendary image below the window, which becomes a symbol for a world beyond. Lefevre Gallery, London.

OPPOSITE: *A Woman Making Lace,* Quirin Gerritsz. van Brekelenkam, 1646. Oil on panel; 18¾" x 13½". An open window enhances the interior of this Dutch genre scene, where direct lighting focuses on a lacemaker with a child at her side. Noortman and Brod Ltd, New York.

century. Windows were dressed as never before, with draperies and pelmets in opulent fabrics, ruched silk festoon blinds, lace inner curtains like petticoats. The late Sir Cecil Beaton designed exquisite curtains such as these for the drawing room of his country house. As protection against heat, cold, and thick pea soup fogs, these draperies also filtered the light; they provided artists with wonderful opportunities for *contre-jour.* John Singer Sargent so posed Mme Escudier that half her face is shadowed by heavy draperies, while the other half is illuminated by the brilliance of a white net.

The aesthetic movement of the fin-de-siècle, inspired by Japanese art, stripped the window of its trappings. Curtains were paler, fabrics sheerer; girls curled up on chintz-covered window seats to read; the air came in at last. A wide louvred window is evident in many paintings by Matisse. In Nice he painted a woman shading herself with a frilly parasol—the cult of sun-tanned skin had not yet been made popular by Coco Chanel. The eye is pleasantly drawn from the interior view to the veranda.

The window has given artists structural elements for their compositions, the play of light cast onto their subjects in many interiors, and symbolic references in contemporary painting. But, for the viewer, the window suggests a world beyond the immediate surroundings, a chance to contemplate dreamlike visions.□

—*Jane Abdy*

An art enthusiast and collector, Jane Abdy has written for *Harper's* and *Queen,* and articles on the fine arts for various British publications.





Patricia Davenport evoked the patina of history to warm her Los Angeles condominium apartment. OPPOSITE: Italian marble busts adorn the Entrance Hall, while putti animate the ceiling painted by Garth Benton. Recessed fixtures are by Wendelighting. The adjacent living room displays a panathenaic amphora. BELOW: Living Room walls painted by Art Fine evoke a centuries-old Italian villa. Extending the classical mood are sculptures from antiquity, a Greek amphora and a krater. The Aubusson rug from Stark complements a Piedmontese mirror, a Japanese chest on a Charles II base, a 19th-century stool and a *faux-bois* table. Warm-hued upholstery and tiger silk velvet are Old World Weavers fabrics from J. Robert Scott.

"EVERY SPACE TELLS YOU what it wants to be and dictates a direction of its own," says Patricia Davenport. "In the case of the Los Angeles condominium apartment I devised for myself, it was the deep window reveals and high ceilings in the living room that originally gave me my clue—they immediately suggested to me the wonderfully thick walls and loftiness of an Italian villa." To transform the newly constructed condominium into an age-weathered setting redolent with history demanded considerable imagination and skill, and Mrs. Davenport was especially fortunate in finding gifted craftsmen who could help implement her ideas.

"Two of my great finds were muralists whose expertise in trompe l'oeil and fresco helped me give this home its antique appearance," says Mrs. Davenport. "Art Fine, who painted the living room walls, initially resisted my idea of creating the sense of a ruin. 'Who ever heard of



Classical Resonance

The Framework of History in a Contemporary Setting

PHOTOGRAPHY BY RUSSELL MACMASTERS

doing a ruin?' he exclaimed. 'What you're going to ruin is my career!' But, happily, he did finally consent, and his work turned out quite brilliantly. He also created the only Baroque kitchen that I know of, for this residence. Garth Benton, another gifted artist, who has an entirely different approach, performed his illusionistic work in both the dining room and the entrance hall."

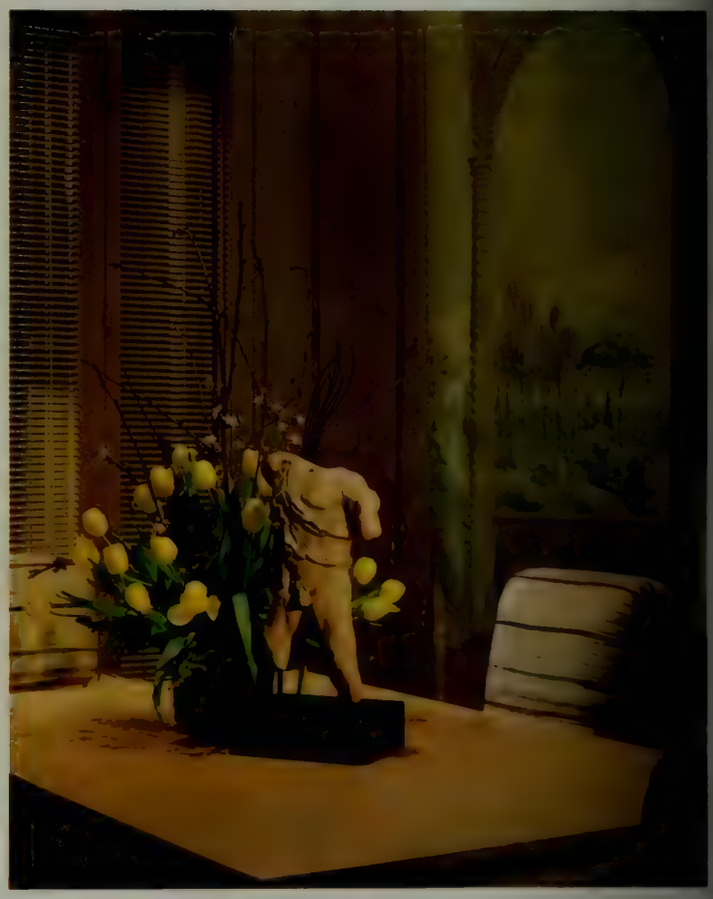
Wishing to evoke a sense of the past, rather than to create an imitation of a specific epoch, Mrs. Davenport chose art and appointments from many eras, but she also followed her original inspiration by emphasizing classical elements. Finding the right pieces required extensive shopping and visits to auction houses. "It's fortunate that I am so interested in history and have been collecting most of my life," she says.

Throughout the home, furnishings have been placed with the same respect and sensitivity that guided their selection, and the element of function is never obscured by an array of historical opulence. The particular approach is evident in the entrance hall, a minimal setting where two Italian polychrome busts succinctly establish the dominant classical mood, and Garth Benton's illusionistic ceiling awakens Italian Renaissance associations.

Appointments from the late-seventeenth and eighteenth centuries vary the tenor in the adjacent living room, but here again classical references abound, complemented by patinated walls that appear to have been crumbling away for centuries. "To achieve this effect, Art Fine sat

BELOW LEFT: An Italianate landscape by Art Fine embellishes a trompe l'oeil window in the Living Room. Silk-upholstered chairs are from Donghia Furniture. BELOW: A Hellenistic figure appears in the Breakfast Room. In the background, a wall painted with an illusionistic vista visually extends the space. Chairs are covered in fabric handpainted by Terri Roese. OPPOSITE: Beyond the entrance hall, Garth Benton's wall paintings brighten the soffit in the Dining Room. The table, one of a pair, consists of a plexiglass round from Swedlow mounted on a 19th-century English stone pedestal. Regency-style chairs from Baker Furniture are upholstered in Old World Weavers silk.





"The muralists' expertise in trompe l'oeil and fresco helped give the home its antique appearance."



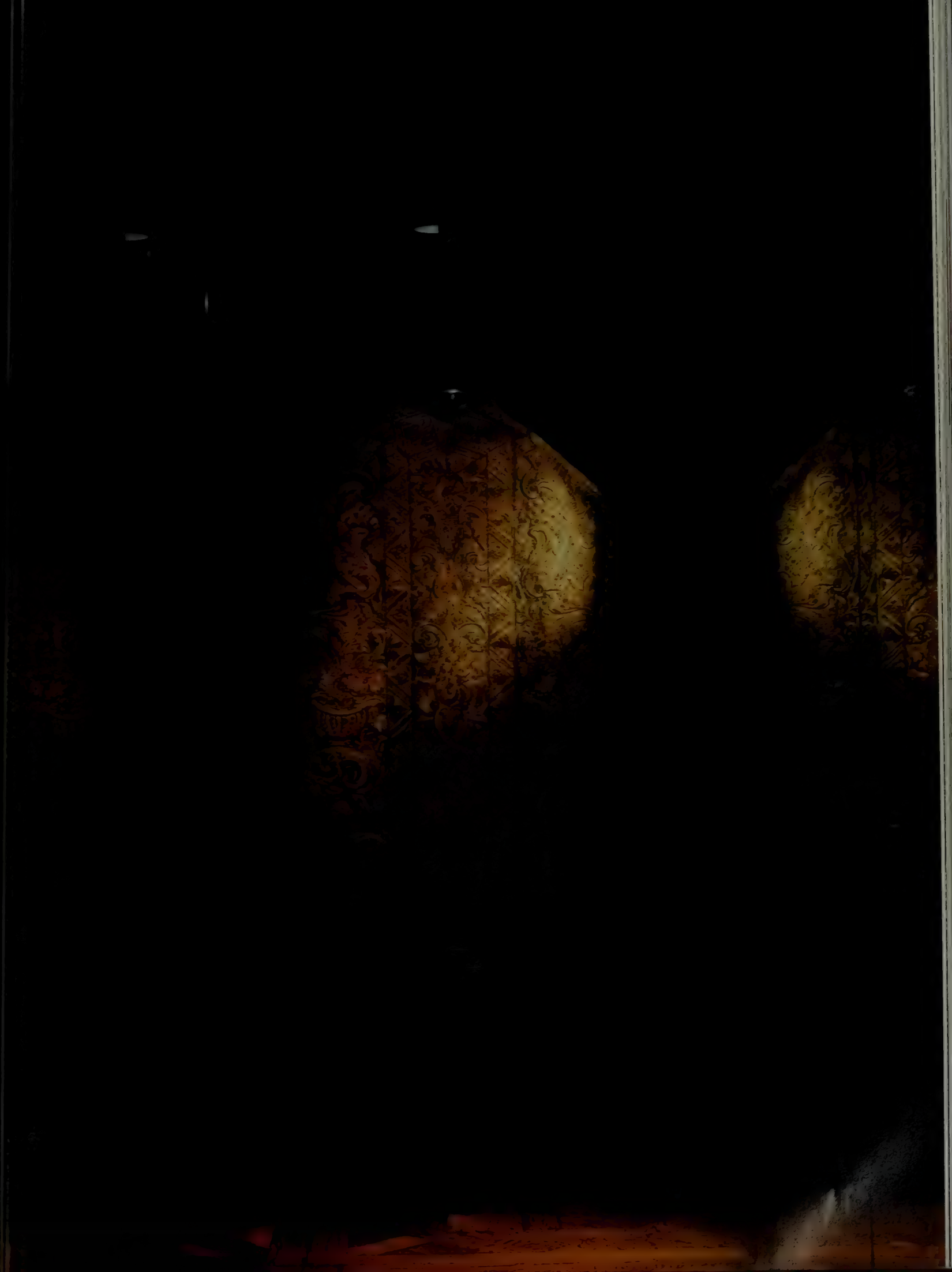
for days tracking the way the sun moves across the room," says Mrs. Davenport. "Where the sunlight, over the centuries, would have faded the color, he made the walls pale, and where the sun doesn't reach, he made the colors brighter. I like the living room particularly, because it's somewhat theatrical. You need a strong personality and to know who you are, to enjoy this environment."

Garth Benton's interpretations of Nero's grotto extend the classical theme to the dining room, where vivid silk-upholstered walls remind Mrs. Davenport that "the Acropolis and all the objects within it were painted in vibrant colors." The Regency-style dining chairs, Louis XVI console and nineteenth-century carved stone table bases all heighten the aura of history in this room, which can comfortably accommodate from eight to twenty dinner guests. The master bedroom, however, takes some playful liberties

BELOW: In the Study, damask wall upholstery and Roman shades create an opulent setting for softly contoured banquettes covered in raw silk. Framed by the window reveal, 18th-century Italian ceramic and ormolu candelabra flank a leonine fountainhead figure. Complementing the archaic beauty of a small Greek head is a late-19th-century portrait Hungarian artist Czök painted of his daughter. Piedmontese marble tables are inlaid with malachite and lapis lazuli. Blinds are by Levolor. OPPOSITE: An 18th-century chasuble enriched with gold embroidery distinguishes a Hallway. Amplifying the sense of drama are a Wendelighting fixture and the reflective surface of the dark glass background.



...to transform the newly built condominium apartment into an age-weathered setting redolent with history.





BELOW: The Master Bedroom's hand-painted marble-patterned and striped silks from J. Robert Scott offer subtle contrasts to a durrie rug from Stark. The bed, from Casa Bella, echoes the gleam of a mirrored cabinet with a 17th-century French door. An Etruscan figure and a reproduction of a classical torso inject sculptural grace. Blinds are from Levolor. OPPOSITE: A Bedroom dressing table with a coromandel top exhibits an Art Déco enamel and onyx clock, a compact inset with jewels, and a René Lalique perfume atomizer; near the small perfume flacon stand a Lalique chrysanthemum-patterned bottle and a dark glass bottle with a malachite stopper.

with the antique theme. A patterned fabric that suggests travertine kindles memories of Italian villas, where the Etruscan figure and marble urns would be most appropriate.

Although at present she is eagerly pursuing studies in art history, Mrs. Davenport was once an avid chemistry student. "Nothing I've ever done has been as useful as studying chemistry. It taught me discipline and accuracy. A scientific background lays the foundation for similar precision in other fields. It taught me to focus in, and to be fascinated with detail. It also inspired my interest in preservation and restoration, particularly relevant in this décor."

A varied background and diverse interests have also stimulated her fertile imagination. "I generally know exactly what I want to do, and I always try to avoid repeating myself. There are just too many other things to do." Clearly, conceiving this home gave full expression to her versatility, as well as to her love of history and boundless appreciation of the decorative arts of all periods.□

—Gerrold A. Turnbull





Architecture: Roy Binkley

PHOTOGRAPHY BY TONY SOLURI



Architect Roy Binkley's residence in Lake Bluff, Illinois, is reminiscent of the cubic simplicity of Mies van der Rohe, under whom he studied. ABOVE AND OPPOSITE: Built amid ruins of an old estate, old and new are integrated harmoniously. Multilayering of four roofs accentuates the cubelike structures comprising the new house, while the arched windows and the old brick walls soften the geometric lines of the design.

THE HOUSE of architect Roy Binkley, in Lake Bluff, Illinois, stands amid the partial ruins of an old estate on a point of land eighty feet above Lake Michigan. Instead of clearing the site completely, Mr. Binkley chose to leave some remains of the former estate: an octagonal gazebo; fragments of a brick garden wall, one section of which has an arched opening in the center; a circular fountain in the middle of a sunken garden; and a small concrete fish pond. "I spent three months clearing the land myself," he recalls, "and these physical references became the framework upon which I based my design."

Mr. Binkley has created a thoroughly modern building, and there is careful attention to the molding of space and to the interplay between interior and exterior. The house is designed specifically for the place. It is set directly on the site where the old tennis court once stood, so that no trees needed to be destroyed. Here, past and present are not meant to be seen as one; rather, each is intended to belong to the other.

From the narrow driveway, set between the forest and the lake, the house at first looks very much like a Mediterranean villa. The entrance is part of a courtyard that is formed by a horizontal beam extending over the front door, parallel to the arched opening in the old garden wall. Viewed from this angle, the court is flanked by two white cubelike structures rising in steps thirty-five feet high, interrupted only by narrow vertical slots for windows. The windows give the façade a closed, private feeling. The house is composed of two main interlocking structures, one slipped behind the other, so that every room looks to the east, to capture views of lake and garden.

From the east the building presents itself almost formally, as it sits above the garden and the lake. Here, the





OPPOSITE: The curved bay window, viewed from the southern exposure, offers a panoramic view of Lake Michigan from the master bedroom, upstairs, and the kitchen and dining area, below. ABOVE: An autonomous third floor Studio suite, containing Mr. Binkley's offices, with kitchen area, is seen from the edge of an adjacent roof garden.

alternation of arched and rectangular windows with oversize vertical columns recalls the classical design of Renaissance buildings. The placement of these oversize columns, between each set of windows, provides structural support while giving balance and rhythm to the design. Without them the building would seem almost two-dimensional.

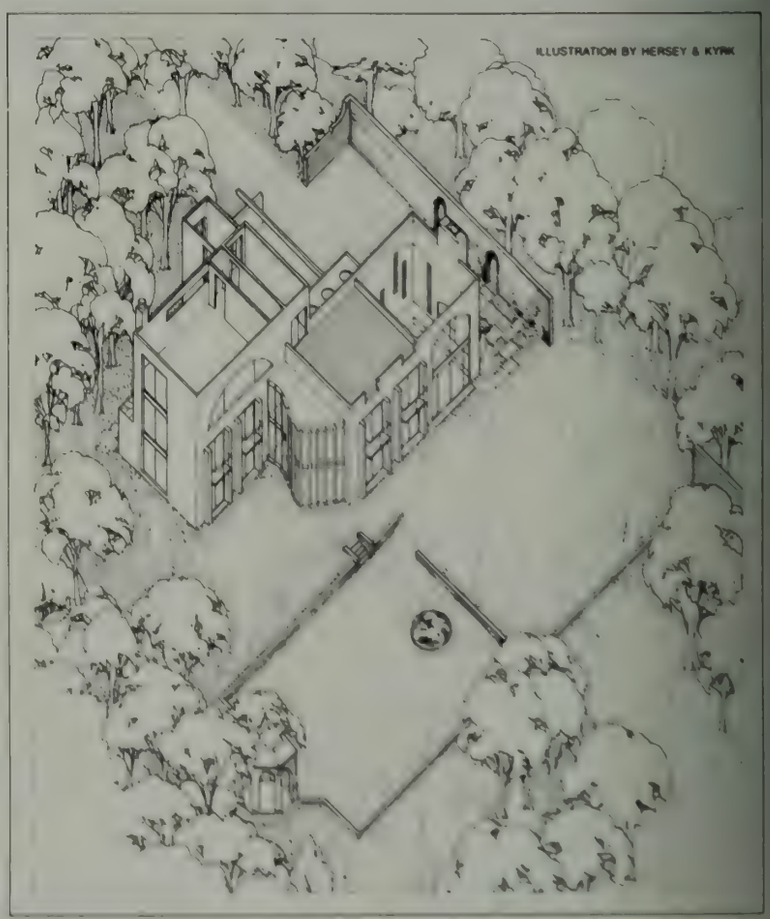
The organization of rooms provides a variety of different shapes to encompass a rather unusual program. Not only is the house a residence for the Binkleys and their visiting children, but room also had to be planned for their two private studios—one for Mrs. Binkley, who is a ceramics artist, and the other for Mr. Binkley's architecture offices.

A long gallery acts as a connecting link between the two main interlocking cubelike spaces that compose the house. To the left of the front door is the living room and dining area, one free-flowing space. Similar to the Palladian idea of *piano nobile,* or "principal floor," this is not only the main reception area in the house, it is the part that clearly explains the architect's intentions. At first the space seems elevated, but this is only an illusion created by the presence of the sunken garden, just a few feet below. The room's height is accentuated by the two-story arched ceiling and by the staggered, tall slotlike windows. To the west, through these narrow windows, only trees and sky are visible. To the east, however, an expansive arched window opens the entire façade to the lake. The shape of these arches is playfully echoed by windows and ceiling and fireplace. It is here that tensions are purposely created: between hard lines and soft curves, openness and enclosure, and old and new.

This is also the section of the structure that houses the Binkleys' private domain. Behind the dining






ILLUSTRATION BY HERSEY & KYRK



OPPOSITE ABOVE: A highlight of the Dining Room is a collection of American Indian baskets and pieces from New Mexico, Africa, New Guinea and Persia. OPPOSITE LEFT: A ramp with double-dome skylights gives the owners private access to the second level. OPPOSITE RIGHT: An axonometric drawing accentuates the contrasting geometric lines of the walls with the free-form glass enclosures. ABOVE: Early morning sunlight reflects from the lake onto the deck of the third floor roof garden. FOLLOWING PAGES: The interplay between the curved angles of Mr. Binkley's architecture studio, on the south, and those of the living room, on the east, soften the angular features of the house.

area is the kitchen, and next to that is Mrs. Binkley's studio. The approach to the second level on this side of the house is via a ramp, lit by large circular skylights. Here a series of carefully defined rooms forms a private enclave quite separate from the rest of the house. The master bedroom, study and guest room are connected by sliding doors, to offer the flexibility of one large space or several individual ones. Perhaps the most interesting detail in this portion of the house is a curved bay window—off the kitchen on the first floor and in the master bedroom above—which encompasses several views.

On the opposite side of the house, a more conventional stairway leads to the third floor, the culmination of Mr. Binkley's design. Here the drama unfolds in two very different areas. The most dramatic is a large roof garden, high above the water and lawns. Where the structural columns from the house terminate, the roof's outline forms a scalloped border, somewhat reminiscent of a tower in a Medieval castle. Also on this floor is Mr. Binkley's studio, outlined by an immense fan-shaped window, extending the entire length of the room. "Looking down from this vantage point makes me feel as though I'm watching a theater-in-the-round," says the architect. "Each level is a separate stage, a different scene."

Roy Binkley's architecture is an emotional response to the landscape, yet he is in no way trying to imitate the landscape. As he explains, "Modern buildings can, by the very nature of their geometry, appear harsh and angular. Here, the use of arches and gentle curves softens the profile of the house and echoes the older shapes that remain. This is a place where the new does not obtrude; instead, both old and new exist harmoniously together."□

—*Carol Vogel*







A Roman Penthouse

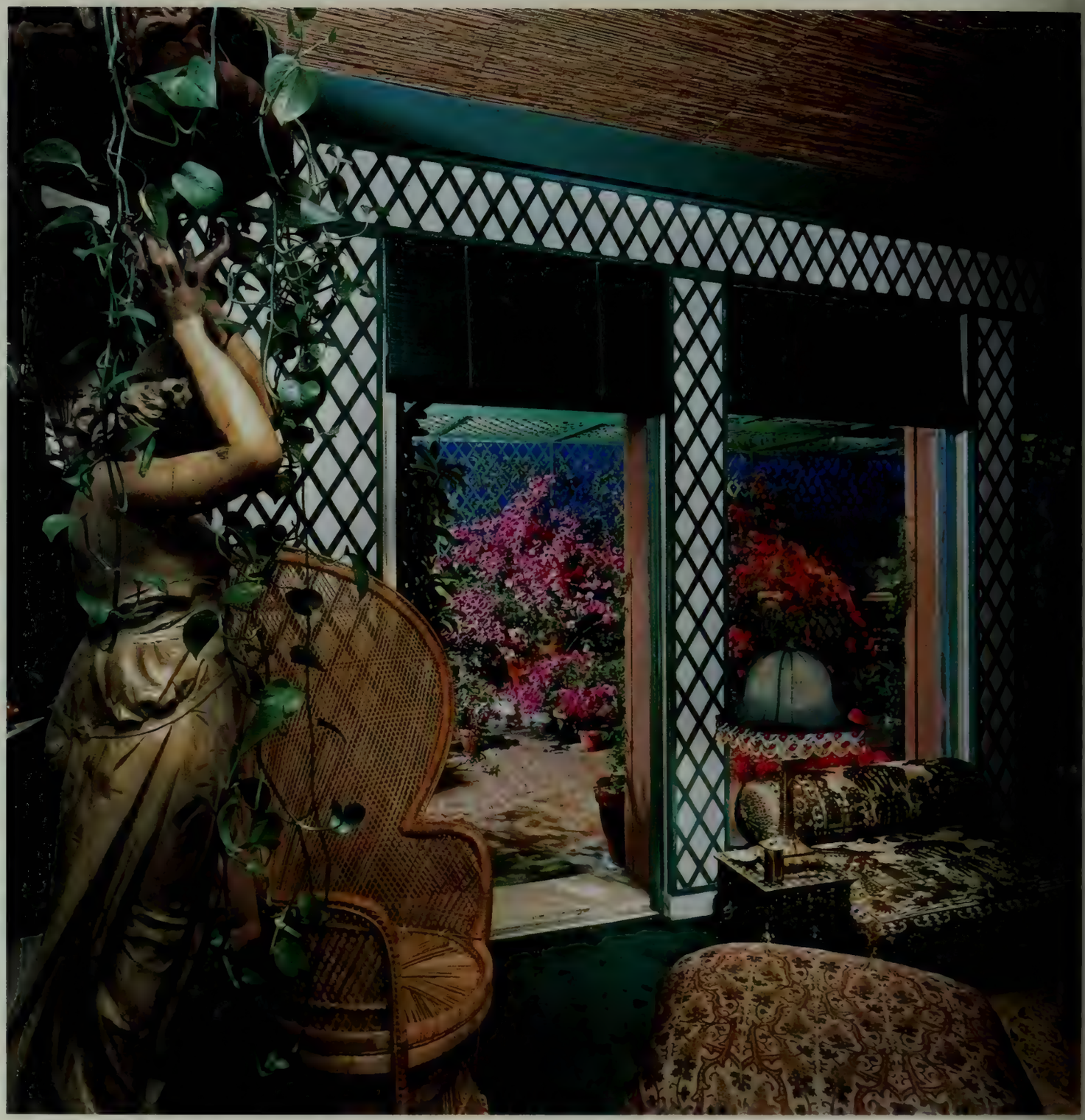
Exotic Décor with Echoes of Fin-de-Siècle Orientalism

INTERIOR DESIGN BY STEFANO MANTOVANI
PHOTOGRAPHY BY ROBERT EMMETT BRIGHT



Designer Stefano Mantovani has filled Tomas Milian's penthouse apartment with his own witty version of 19th-century European fascination with the Orient. OPPOSITE: In the Living Room, where mirrored walls and beaded curtains form many magical illusions, the large portrait of an exotic Indonesian potentate dominates one wall. ABOVE: The sofa, covered with Indian foulard, the straw lamps and shades, as well as the wicker chair further advance the Eastern theme so prevalent throughout. Again mirrored panels enlarge a small room.

HAVANA-BORN TOMAS MILIAN is one of those fortunate actors who have enjoyed popularity in Italian films for some twenty years now. He is also one of those fortunate people who have lived, successively, in two Roman apartments—in the same building—created by interior designer Stefano Mantovani. Tomas Milian's previous apartment (see *Architectural Digest*, January/February 1975) was on the first floor of what must be one of the most intriguing Art Nouveau buildings in Prati, Rome's garden suburb. In its collection of interesting objects and furniture, it was sumptuous enough to have been mistaken for a gallery. Indeed, the previous owner of the apartment became so intrigued with it that he made Tomas



Milian an irresistible offer to acquire the whole residence and everything in it. The actor was more than delighted to accept the offer.

He was particularly delighted because the change of ownership meant that he could acquire the apartment he had wanted from the beginning: the penthouse, with its tower and large broad terrace. This terrace has a splendid view of the old city—with its bell domes and spires, clock towers and *altanas,* and the assembly of stone gods and goddesses bestriding the skyline—a sight so comforting to Romans. The view is neatly framed by the Tiber bulging gently between rows of plane trees on its journey toward Saint Peter's.

The new apartment, however, is considerably smaller than the previous one, and the emphasis is entirely different. Instead of enclosing a collection of precious objects, it is conceived as opening to the light and to the river below. Azaleas and Amazonian plants fill the library, and the living room is punctuated by palms. The floral motifs of the tower and terrace stonework—dating back some

Magic and mystery, of course, are the characteristic ingredients of a Stefano Mantovani design.



OPPOSITE: Walls decorated in treillage frame doors that lead to the large terrace overlooking Rome and the Tiber below. ABOVE: A straw-covered ceiling, latticed walls and mirrored panels emphasize the Study as prelude to the terrace beyond. An Art Déco lamp stands in the foreground, and above the sofa are African baskets. Patterned fabrics are in the pervasive Oriental style that would have delighted Pierre Loti, one of the designer's favorite writers and sources of inspiration. Like many of the accessories, the straw lamps were designed by Mantovani.

seventy years—formed a strong influence on Stefano Mantovani's shaping of the interior. Indeed, he is very well known for imaginative and unexpected solutions. For example, since the apartment itself is quite small, he might have been expected to have pulled down a wall or two to enlarge the feeling of space. Quite the opposite was the case, and Signor Mantovani worked in reverse—deliberately reducing the existing space. In his mind it became a question of proportion, since the space as it was said little. To create the necessary eloquence, the designer began by creating as many partitions as possible, using a multitude of perforated screens. It is a conjuring trick of no small dimension. In reducing the



volumes he succeeded in bringing the tower and the large terrace into proportion by creating an interior décor that, in addition to being warm and snug, is curiously mysterious.

Magic and mystery, of course, are characteristic ingredients of a Mantovani design. Here, for example, the perforated screens are not really walls, though they give that illusion and function as such. Beyond them, however, are half glimpses of undefined space, and the designer's fascination with *fin-de-siècle* orientalism comes into full play. This is more than evident in the objects and furniture of the interior: Moroccan mirrors with elaborate mother-of-pearl frames, mirrored paneling covering the walls, gleaming Oriental shutters, pearl-inlaid tables, the portrait of a large and venerable Indonesian potentate beaming from his frame. There is also wide-scale use of straw and bamboo, pearl and ivory. Art Nouveau sculptures, in keeping with the Prati setting, abound.

Such unexpected, though carefully coordinated, details make the Tomas Milian apartment not only a most

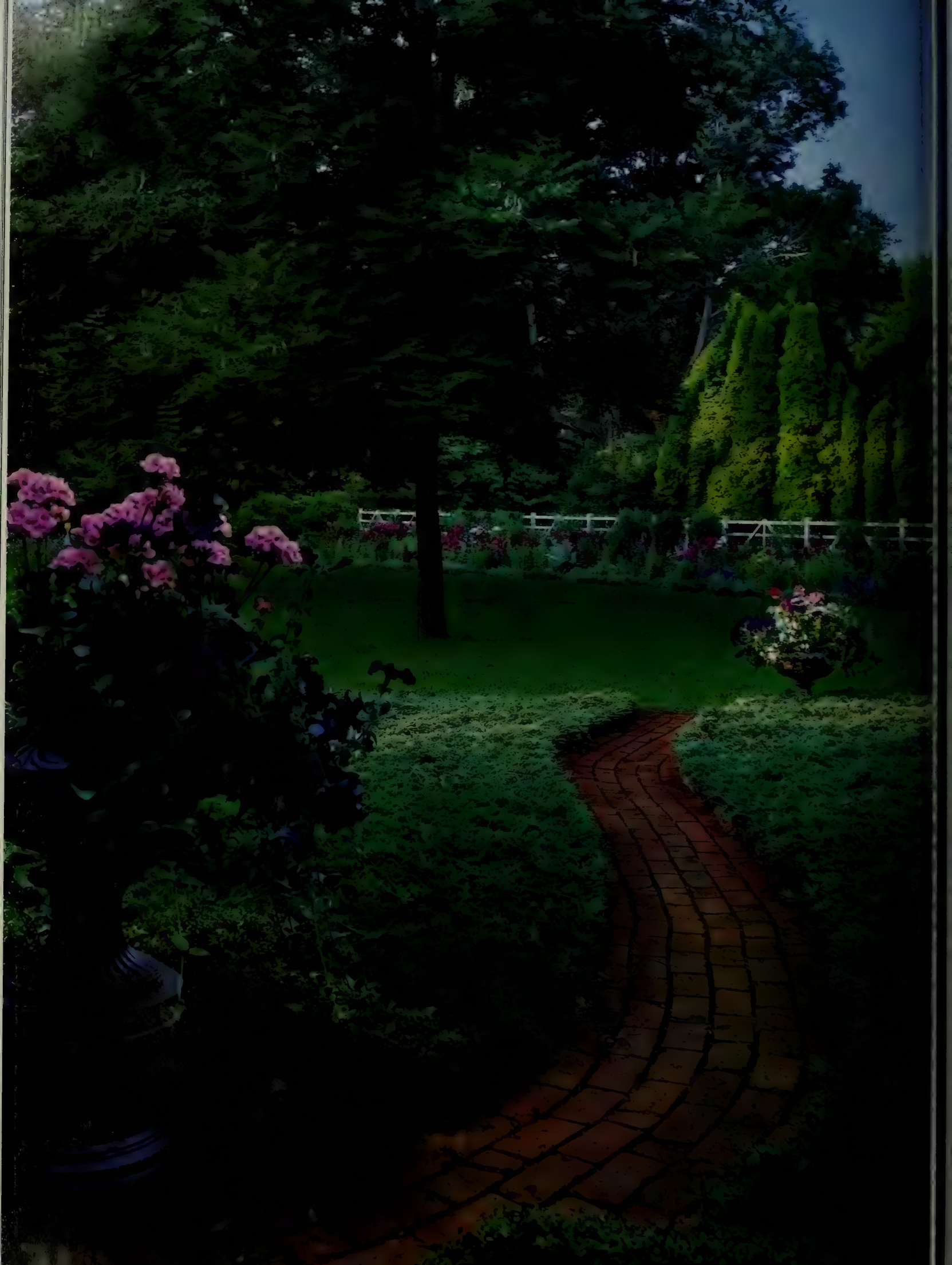


OPPOSITE: An elaborate mirror, inlaid with mother-of-pearl and ivory, reflects the equally elaborate Bedroom. A pair of North African inlaid chairs flank the fireplace, and to the right is a French painting in the popular 19th-century Oriental manner. A brass-studded leather trunk adds further richness. ABOVE: A view from the penthouse Terrace focuses on one of the apartment building's towers, built some seventy years ago in an Art Nouveau style characteristic of the Prati district of Rome and quite in harmony with the exotic interior.

comfortable family home, but almost a text for philosophical reflection. To be sure, in rooms of these dimensions there may seem to be a surfeit of objects, but such deliberate overcrowding is not unsuccessful.

Coziness, indeed, is a most un-Italian characteristic, but it is now held in high esteem by many Italian designers, Signor Mantovani among them. Such massed visual impressions bear the same relation to a room as plump upholstery does to plain wood furniture. There is little reason to suggest that such crowding creates a false note, and if the effect is valid—as it is in the Milian apartment—the contrast is a soothing and intriguingly comforting one.□

—*Adrian Cook*



Gardens: Lyrical Transitions

Nature and Illusion in a Pennsylvania Setting

PHOTOGRAPHY BY TOM CRANE

GERTRUDE JEKYLL, ENGLAND'S first professional woman landscaper, once wrote, "Good gardening demands patience and dogged determination." Almost a century later, C. Graham Berwind, Jr., and his wife, Sigi, echo these words. Working at the rate of "a garden a year," the Berwinds have transformed the three acres that surround their home in Bryn Mawr, Pennsylvania—land they describe as "an extraordinary flat piece of property with no natural water"—into a lyrical garden of great variety and ever-changing beauty.

For Graham Berwind, the challenge was to capture nature's essential qualities of surprise and continuity in a landscape of his own design. "I like the idea of going through a place and thinking 'I wonder what's in there?'; of walking along and finding that suddenly there's an event, and of course it's right—not jarring." No pen and drawing board, but a good eye and many lengths of garden hose are this designer's tools: the hose for shifting, shaping and delineating both the beds and those artful curves concealing what will be revealed once a bend is turned or a path traversed.

"To me, transitions are important," says Mr. Berwind. He is justifiably proud of the graceful, often playful beckonings that link formal areas to intimate glades, shady spots to sunlit spaces, and hollows to hillocks. "When we began, about twelve years ago, there was none of this—only a few huge trees. We changed everything, added wings to the house, altered the driveway, redesigned the front walk. I don't begin with plans. I





By planting a series of intimate gardens along the periphery of a large lawn, Mr. and Mrs. C. Graham Berwind, Jr., varied the level terrain surrounding their home in Bryn Mawr, Pennsylvania. TOP: Inspired by the beauty of the gardens, interior designer Betsy Train and artist Michael Webb devised the trompe l'oeil pilasters, moldings and cornices that enrich the façade of the residence. The resulting illusion of dimension and detail relieves the great expanse of masonry and serves to link the house and garden. ABOVE: Trompe l'oeil ribbons, garlands and a broken pediment herald the entrance. OPPOSITE: Defined by a ground cover of juniper and urns of petunias and geraniums, a curving path is one of many devices used to offset the flatness of the landscape.

just start going. I know where I want mass and where I don't, where I like color—or none. I'm interested in line. My approach is more architectural than my wife's. Sigi's tends to be more painterly." The two approaches clearly complement each other.

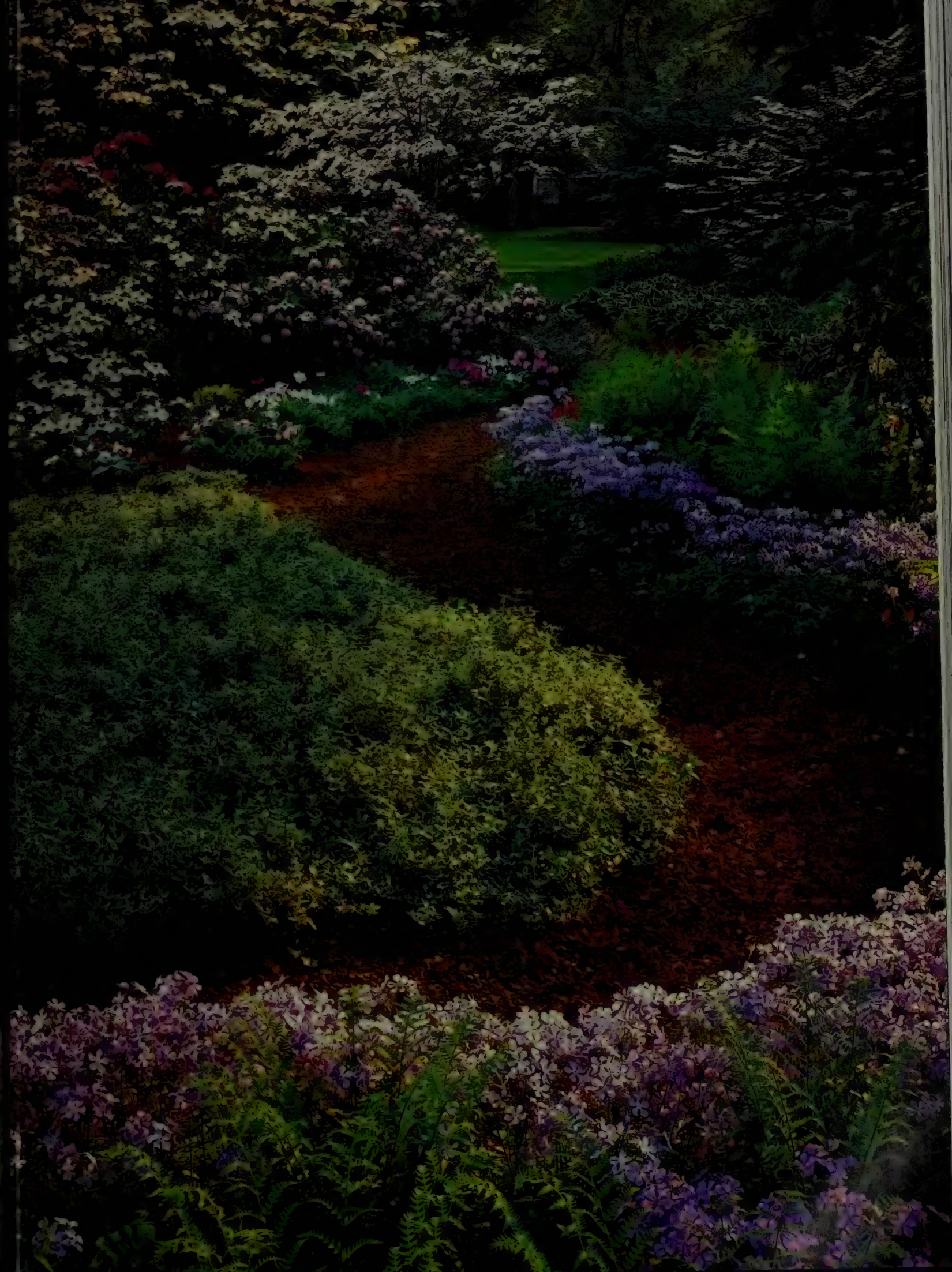
Beginning with the early spring garden beside the driveway, the gardens move around the perimeter of the property—one leading into another, "like going into different rooms," says Mr. Berwind. From the vantage point of the front door, an impeccable expanse of lawn stretches out to meet the garden. Framed by an arc of white azaleas, carefully placed trees establish a parklike vista. Heightening the serenity of the scene is an exuberant perennial border. In this swath of color are the clumps and clusters that are Mrs. Berwind's choice. Hues deepen from white and pale yellow in spring, to become the blue garden of May and June, and develop finally into autumnal rusts.

Tucked away in a corner between lawn and border is a secluded spring garden. A welcoming white bench is set amid funkia and phlox, ferns and dogwood, in a garden that turns from flowering white to blush pink and grows more intensely rosy as the season progresses. "I love it here," says Sigi Berwind. "This is where I can really disappear to read undisturbed—to think. But of course the perennial garden is my favorite." Not far off is her husband's quiet place, a small woodland of fifty-five birch trees, "not indigenous to this area, but something I really wanted."

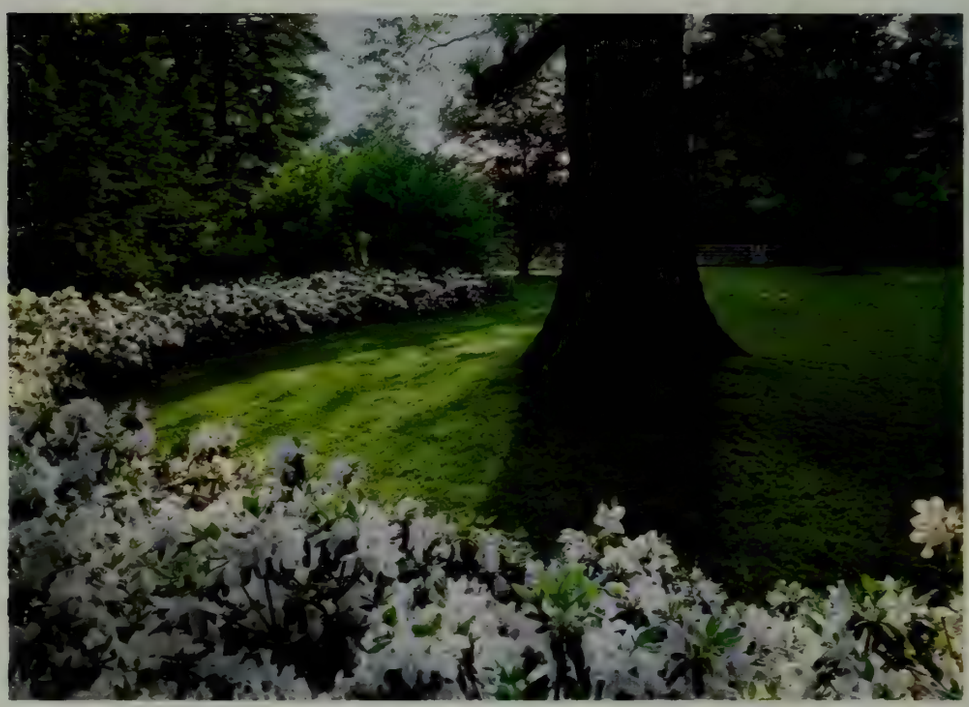
For gardeners and painters, reality and illusion are subjects to ponder. To resolve the real problem of a house rising out of flat terrain, Graham Berwind demonstrated a bit of horticultural sleight of hand: He planted a subtle verge of ground



A desire to create surprises prompted the planting of a secluded spring garden, which, hidden from the house, offers a contrast to the openness of the lawn area. The little path winds its way among blossoming dogwood trees, wild phlox, ferns and a variegated ground cover. "I love it here. This is where I can really disappear to read undisturbed—to think," says Mrs. Berwind.



Formal areas are linked to intimate glades, shady spots to sunlit spaces, and hollows to hillocks.





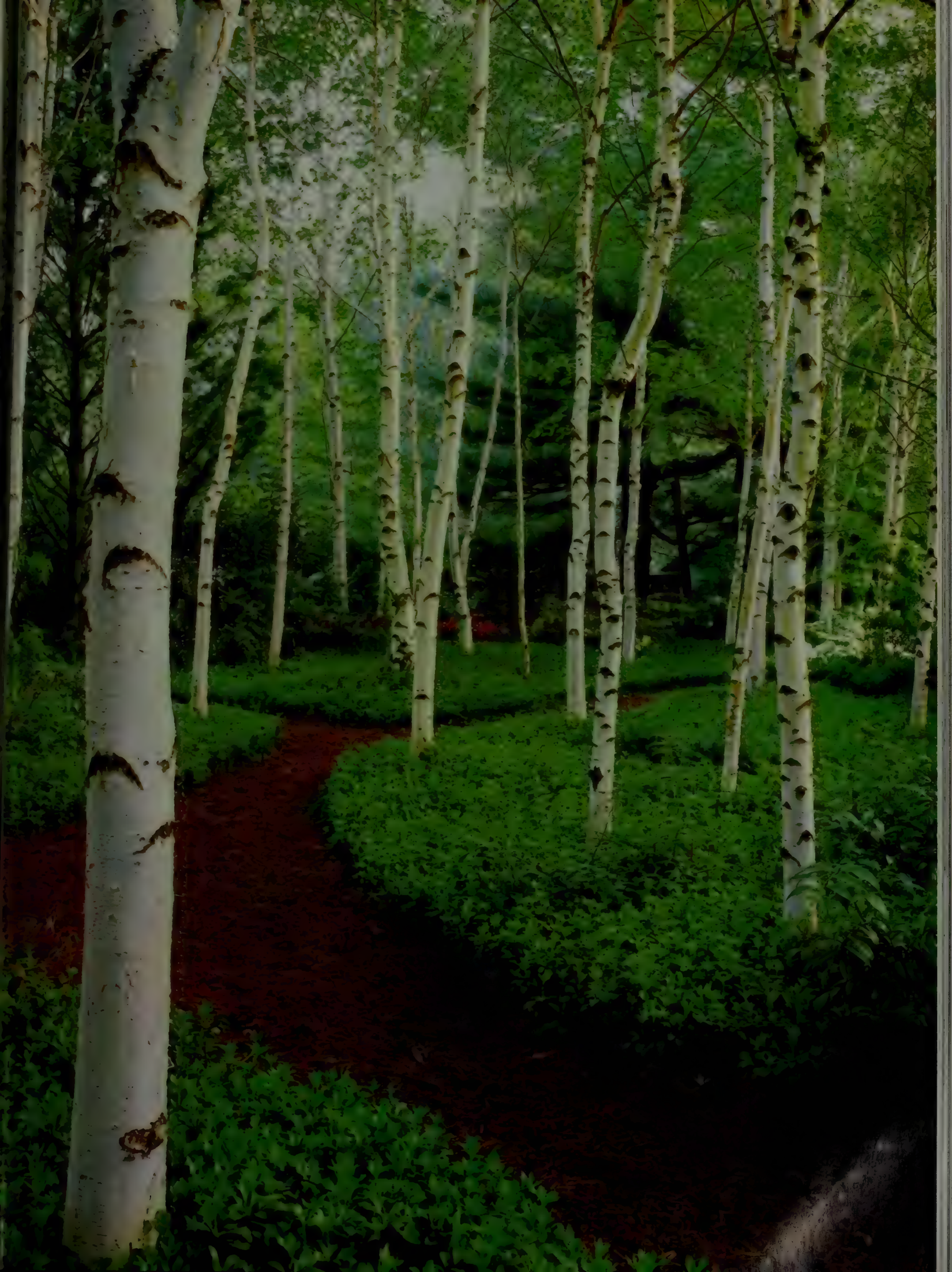
TOP: A majestic oak tree contributes to the parklike aspect of the three-acre garden. The arc of snowy azaleas is rimmed by Chinese witch hazel. ABOVE: The perennial garden, which is Sigi Berwind's special province, reflects her painterly approach to floral color. Phlox and snapdragons are among the blooms that brighten the rectangular bed as the season progresses. Beyond the pristine fence, the swimming pool and a profusion of day lilies are set against an orderly row of stalwart arborvitae. OPPOSITE: A grove of slender birch trees, creating the illusion of a small woodland, is Graham Berwind's "quiet place." It is, he says, "spectacular in winter, or, for that matter, when there's fog—or sunlight." Red and white azaleas and pachysandra enhance the effect.

cover about the front of the house, thereby offering a visual suggestion that the residence is built on somewhat elevated land. But it is Betsy Train, designer of the first floor interiors, whom the Berwinds credit with solving the knottier problem of a house at odds with its surroundings. To the designer, recently returned from northern Italy and almost daily encounters with Palladian villas, the solution was apparent. She recalls the impromptu decision: "We walked out the front door, and Mr. Berwind looked up and said, 'Something's wrong with this house on the outside.' I heard myself asking, 'What would you think of getting rid of the shutters and redesigning the façade with trompe l'oeil?' and the Berwinds—full of adventure and spontaneity—saying, 'Go ahead!' "

Betsy Train, together with artist Michael Webb, designed the decoration. "It was the delicate sense of scale set by these beautiful gardens—scale that the house lacked—which we tried to achieve in our design," Mr. Webb explains. "In that sense, we were adjusting and responding to the garden more than to the house. This garden has an intimacy about it," he continues, "and we felt it was necessary for the artwork to project the same quality of delicacy."

For the Berwinds, trompe l'oeil is one more transition, a link uniting their home to their garden. It is important to them, for, as Graham Berwind says, "I'm one who believes that gardens are part of culture, and that just as you've got to be intellectually engaged by business and sculpture and painting and literature, you've also got to be involved in the organic. For me, the experiences of designing a garden, working in it, enjoying it, truly exemplify the aesthetic pleasure of a functional pursuit." □

—Elaine B. Steiner





Montana Ranch

A Welcome Retreat in a Winter World

INTERIOR DESIGN BY JACK E. LOWRANCE
PHOTOGRAPHY BY MAX ECKERT

Snow-laden trees tower over the Montana ranch house for which Jack E. Lowrance created a fittingly rustic interior design. Nestled against the wooded hillsides, the residence—with its log walls, broad gables and spacious wooden deck—commands a sweeping view of highland meadows and mountains. The thousand-acre property serves at once as a tranquil retreat, a wildlife preserve and a range for livestock. More than picturesque, the distant barn is essential to maintenance of the ranch's roving cattle, sheep and quarter horses.



A NARROW DIRT ROAD wends its way up the side of a steep mountain, skirting rugged chasms before arriving at the green basin the Indians named the "Valley of the Moon." Here, deep in the wild Big Sky country of Montana, lies the thousand-acre retreat of Dr. and Mrs. Joseph Pollock. Vast skies complete an idyllic setting of gently rolling meadows encompassed by fir and pine trees. The surrounding mountains seem to encircle the ranch in a secure embrace.

It is no wonder that the ecology-minded Pollocks finally settled on this area. "Helene Pollock wanted a total contrast to her urban environment," designer Jack Lowrance explains. "They traveled from Kansas to Canada in search of the ideal site for a country retreat. The natural beauty of this place enchanted them."

A distinct departure from his colorful and dramatically inspired designs, this peaceful cabin in the mountains was, in Mr. Lowrance's words, "one of the most satisfying projects of my career." The original house was built in 1898. The present structure is the result of restoration



ABOVE: In the Entrance Hall, against a log-clad wall, a casual assemblage of hats, coats, skis and family photos reflects the vitality of ranch life. Painted by an Indian artist, the early-20th-century painting above the piano depicts a frontier scene of the American West. OPPOSITE: A vaulted ceiling and ample expanses of glass make the room an airy sun porch, whose snug wood-sheathed surfaces present a warm contrast with the wintry vista. Navajo rugs underscore 19th-century American Windsor chairs, an antique English pine table and a library table made from logs found on the property when the house was built. The armchair is upholstered in an antique Turkish kilim.



and authentic interior additions created by local artisans using materials from the land—just as would have been done when it was initially built.

"Every age seeks its own version of the past," states Mr. Lowrance. "Mrs. Pollock insisted on authenticity and quality. I was chosen to do this ranch partly because of my personal background. Knowing that I am from a Texas ranching family, the Pollocks thought I should be able to re-create an authentic feeling. For me, this was a welcome return to my roots.

"The house itself, with its log walls and sweeping roofline, fits extremely well here," the designer continues, "whereas a splashy avant-garde design would be incongruous in this setting. We really made an effort to keep it as it was meant to be, and not to 'dress it up.' Some of the major changes in the past have been the installation of 'modern conveniences,' such as central heating and wiring. Luckily, the fireplaces provide great warmth during the frigid winters."

The entrance hall establishes the western mood of the design. Above a piano is a painting of a frontier scene



by an Indian artist. A tub chair carved from a solid piece of birch is flattered by its embroidered cushion. Punctuated with family belongings, this area represents a collage of what the residence is: personal, casual and in harmony with the region.

Earthy patterns contribute a sense of vitality throughout the house. The textures of locally gathered stones, and walls of rough-hewn logs and mortar, are highlighted by oak floors embellished with a nineteenth-century Persian rug. A French-style sofa and chair are covered in crewel fabric evoking period craftsmanship. The nineteenth-century spirit of the interior design is reflected in such appointments as an American Indian blanket alongside a late-eighteenth-century English gilt mirror and antique American Windsor chairs. A historical appeal pervades the home.

The element of color contributes greatly to a sense of continuity in the design. Earth tones predominate throughout the residence. The master bedroom reiterates these warming hues, adding a cool azure accent. Like the rest of the house, the master



OPPOSITE: A Living Room focal point, the fireplace—built with stones worn smooth in mountain streams—embodies the rough-textured warmth of the residence. A Navajo blanket instills vibrant color and geometric pattern. The mirror adds an 18th-century English flourish. An antique Herez rug complements seating upholstered in crewel fabric from Lee/Jofa. ABOVE: Echoing the log construction, chairs made of wooden cylinders accompany a 19th-century English pine table. A kilim rug from Afghanistan enhances the cozy setting. The painting is by Indian artist Sid Watson.

...textures of locally gathered stones, and walls of rough-hewn logs and mortar



ABOVE: The Master Bedroom is brightened by the light-toned ceiling and wood detailing. A brightly colored late-19th-century trading post blanket acts as a foil to the bedcoverings and to a Persian rug of the same era. Draped over an armchair is an antique toile quilt from France. A Chinese horse graces the mantel of the stone fireplace. Above an antique English pine desk is a Hansen wall lamp that extends to provide illumination for the bed. Dated 1928, the oil painting is by W. Brown, a cowboy artist. OPPOSITE: Standing out vividly against the snow-covered land, the barn stores a large amount of hay to sustain the ranch's livestock through the winter, when forage is sparse.



bedroom was constructed of stones from nearby creeks and ponds, and fallen trees from the land. An element of crudeness was maintained to create an authentic feeling.

On this Montana preserve, neither wildlife nor timber is uprooted from the land—only that which has fallen naturally is utilized for man's purpose. "The Pollocks do not allow hunting on their property," explains Jack Lowrance. "They will only allow fishing from the streams, which are full of trout. They intend to maintain the balance they discovered here, as it has been maintained for generations. This was the most fascinating job I have ever had, because I was recreating something that had already existed in both Mrs. Pollock's heritage and my own. I've always felt that a designer has an obligation to his clients, to direct them, within the guidelines of their original concept—refining it, as Helene allowed me to do. The ranch house has turned out exactly as it was meant to be, a comfortable home in the mountains, done in a manner that befits the land."□

—Gerrold A. Turnbull

Antiques: Objets de Vertu

Precious Articles for Personal Elegance



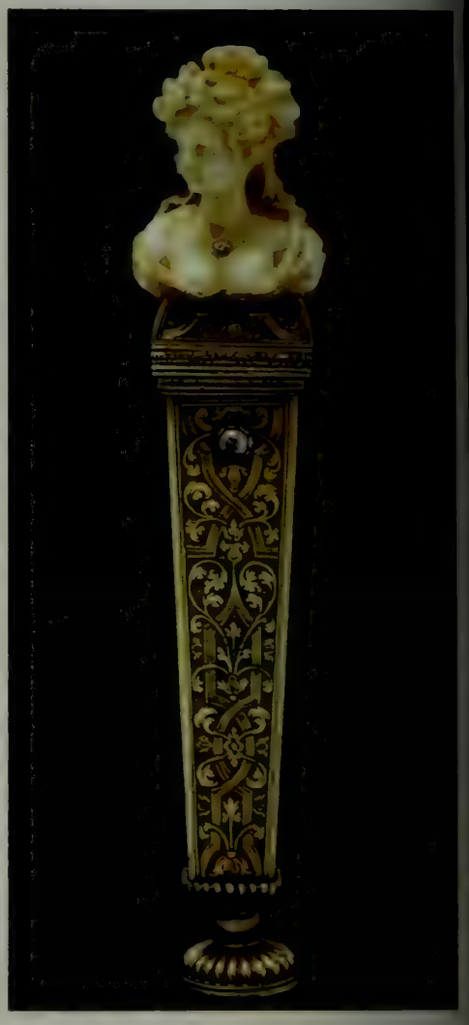
PRUDENCE CUMING

ABOVE: *Scent bottle,* French, 17th century. Gold, turquoise and pearls; 4¾" high. Gold lion masks enhance the elegant delicacy of this unusual spherical and conical pendant. P. & D. Colnaghi & Co. Ltd., London. ABOVE RIGHT: *Etui à cire,* European, circa 1700. Vermeil and ivory; 4½" high. A miniature carved ivory bust graces this intricately engraved wax case. Jacques Kugel, Paris.

PEERING INTO an antiquarian's shop window in an eastern souk or on a crowded city thoroughfare, wherever my travels have led me, I have often sensed the almost imperious desire of an object within, willing me to rescue it from oblivion—which may account somewhat for the heterogeneous accumulation of possessions surrounding me as I write this.

There is a belief that all inanimate things possess an individual essence or spirit, which, though of a lesser degree than that of the animal or vegetable kingdom, still imbues them with a distinctive place in the cosmos. Many of us are aware of that curious sense of communication that is sometimes established with an object that positively seems to be calling us, as if a current of sympathy is flowing between us. Sometimes, we feel an object is willing us to discover its history, perhaps some incident in which it played a significant role—could that innocent-looking paper knife have been one of those daggers that stabbed Rizzio to death on that fatal night at Holyrood Palace when he clutched in terror at the skirts of his protectress, Mary, Queen of Scots? Was it that bronze inkwell in which Stendhal dipped his embittered pen, writing *De l'amour*? Who among us can resist the appeal of such things? Never call them inanimate, for they possess a magnetic force bequeathed by the hands that fashioned or used them.

To define an *objet de vertu* (and pray let us leave it in its original French) is tricky, for the range is vast. Anything lovely, of fine craftsmanship, apart from furniture, paintings, carpets and jewelry, would seem to qualify. Essentially, the object is a small and



JACQUES ROLANDEY

OPPOSITE: *Oval nécessaire,* English, late 18th century. Shagreen, gold, Chelsea porcelain, velvet and glass; 2¼" high. Masterly designed, the box and lid are mounted in reeded gold with a chased frieze. Fitted inside are two glass scent bottles with porcelain bird stoppers, a patch box with mirror, thimbles, spools and three additional utensils. The Antique Porcelain Company, New York.





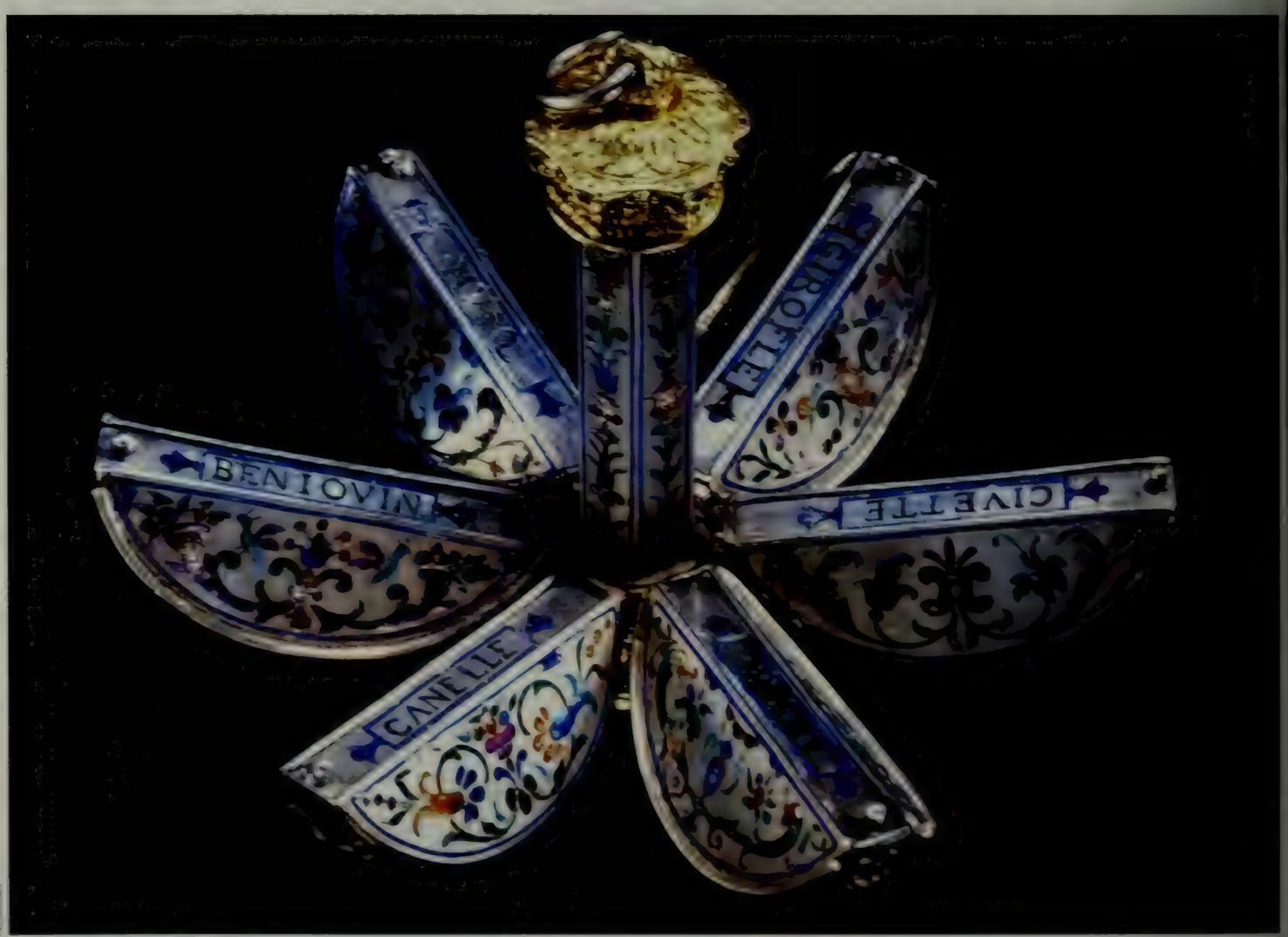
FELICIANO



JACQUES ROLANDEY

ABOVE AND BELOW: *Pomander,* Flemish, late 16th–early 17th century. Silver gilt and enamel; 3½" high, 4¾" opened. This apple-shaped ball, hence the name *pomme d'ambre,* opens to reveal six compartments housing aromatic spices. A La Vieille Russie, New York.

ABOVE: Left, *Perfume bottle,* Paul Robert, French, 1778. Rock crystal and gold; 4¾" high. Simplicity and intricacy fuse in harmony. Right, *Lorgnette,* from the workshop of Häring, circa 1840. Vernis and gold; 4" long. Wreaths flank a nobleman's portrait. Both from Au Vieux Paris, Paris.



FELICIANO



Chatelaine, European, 18th century. Gold-plated bronze and ivory; 7½" long. Elaborate floral and cherubic motifs in repoussé adorn this fashionable and functional ornament, used by both men and women, that features a top plate with back hook for attachment to a belt. Suspended from this upper piece by intricately carved gold elements are two small etuis fastened by spring hooks and containing perfume and nutmeg, two commonly used restoratives for faintness. Hanging from the center is a larger etui, which houses scissors, a spoon, a pinseta, a pencil and an ivory plate for writing. E. Helga Ahrend, Munich.

FERDINAND ANTON

personal treasure made intimate by association with its possessor, something which man, from time immemorial, has conceived or acquired, according to his means; in short, a precious piece. Thus a polished gourd spiked with leopard's teeth, once the pride of some jungle connoisseur, is as truly precious as any conceit by Fabergé, such as that model of the Trans-Siberian railway contained in a jeweled Easter egg to gratify a Romanov whim.

The eighteenth and nineteenth centuries were the heyday of beautiful objects also designed for use. It was a time of wealth and artistic patronage. Mass production and ersatz materials were unknown. There was still time to make things by hand for people of varying degrees of fortune with the leisure and taste to care for them, whether a carved wooden spoon or one of vermeil.

Such things did not languish in museums or collectors' vitrines, as today. When ladies swooned (once a frequent occurrence) they were brought round by smelling salts in rock crystal phials likely to be stoppered in gold. When the Regency bucks tooled four-in-hand to the races, they carried *nécessaires* of superb and sober elegance, which held numbers of masculine adjuncts to polite living—gold toothpicks, scissors, pomade jars and wafer-thin ivory tablets on which to record their bets or assignations. Feminine versions were chatelaines or such small masterpieces as shagreen *nécessaires*.

Seals were a particularly personal expression of the precious piece, for they revealed much of their owner. Blighted lovers favored seals engraved with pierced hearts or mourning doves. The bereaved chose willows drooping over tombs. More



Evening purse, Peter Carl Fabergé, Russian, circa 1900. Silver and enamel; 3⅝" long x 2⅝" wide. By utilizing *plique à jour* enamel suspended by silver bands, the master jeweler and goldsmith transformed the three compartments of this flower-shaped purse into an exquisite illusion of translucent stained glass. Kenneth Barlow, Galerie Decorative Arts, Munich

Impressive were those engraved with armorial bearings, mottos, and all the panoply of heraldry—beasts rampant or couchant, and bars sinister or otherwise, which denote breeding. Some seals were worn on a fob and became an integral part of the outward man, an indication of his status and gauge of his taste, an object at once personal, decorative and useful.

Elaborate pomanders, or spice containers, might be considered the apotheosis of use and beauty combined, for nothing was more of a necessity to earlier ages. They were, in fact, our ancestors' answer to unpleasant odors, and the queasy carried them everywhere. In their simplest form they were oranges stuck with cloves; at their finest, an elaborate affair of chased gold or silver. For all their satin doublets and lace ruffs, Queen Elizabeth I's courtiers stank, and certain portraits of the virgin queen show her long pale hands toying with a pomander.

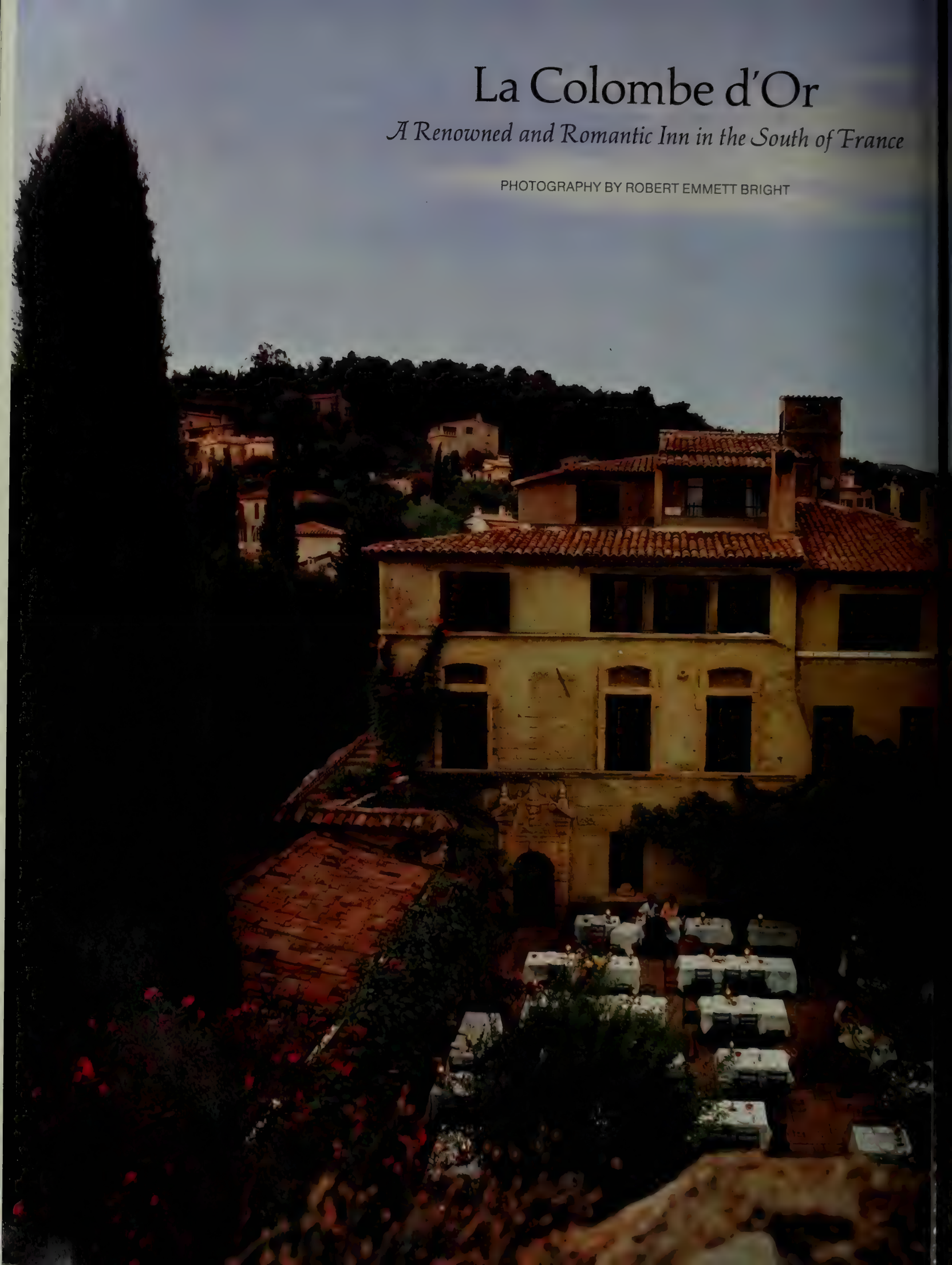
Perhaps of all the treasured *objets de vertu*, I most covet the little lorgnette or folding telescopic opera glass, for, squinting down it, I would surely glimpse marvelous by-gone scenes—*Der Freischütz*, performed at one of those ornate opera houses abounding in the toylike German principalities, Drury Lane and the dark thunders of Edmund Kean's Macbeth or clown Grimaldi's capers. Such an elegant spy-glass was most certainly turned on the audience, too. See the *ton* in their boxes, quizzing the rabble in the pit. See the stylish courtesans displaying their wares from the Grand Circle. Ah! Telescope, show me such scenes!□

—*Lesley Blanch*

British writer/traveler Lesley Blanch, best known for her book *The Wilder Shores of Love*, recently completed a biography of Pierre Loti.



Writing implements. Above, left to right, *Three table seals*, English, early 19th century. Amethyst, agate and citrine, mounted in gold; 1½", 3¼", 2" high. All from Wartski, London. Below left, *Wax case*, Swiss, circa 1790. Varicolored gold; 4⅞" long. Below right, *Fob seal*, English, circa 1755. Gold and agate; 1" high. Both from S. J. Phillips Ltd., London.



La Colombe d'Or

A Renowned and Romantic Inn in the South of France

PHOTOGRAPHY BY ROBERT EMMETT BRIGHT

JUST OUTSIDE the ramparts of the Medieval walled city of Saint-Paul de Vence, nestling in the hills high above Cannes, there is an unusual and singularly beautiful hotel: La Colombe d'Or. It was opened as a small café more than fifty years ago by Paul Roux, a native of Saint-Paul—and for many years a painter manqué. From the beginning it attracted the artists who were at that time flocking to the south of France.

As the restaurant began to prosper, M. Roux bought the small house next door, which he converted into guest rooms, and so the hotel came into being. Always searching for ways to make it more beautiful, Paul Roux made exploratory trips throughout Provence. From one of these expeditions he brought back the façade of a half-ruined château, which became part of the hotel. Another time, he found, plastered over, the handsome sixteenth-century stucco mantelpiece that now graces the hotel dining room. At various times he also acquired antique Provençal beds, chests and tables, which now furnish the guest rooms, and the floor tiles of the dining terrace, which are stones from a Roman road. In time, as the ties between the *patron* and his artist clients were strengthened, M. Roux began to collect their works, some of which were exchanged for meals.

Of the artists who regularly came to the hotel, and who had become Roux's good friends, several involved themselves in its embellishment. The first was Fernand Léger, who in 1952 created the large ceramic mural that is set into the wall of the dining terrace. It was done as an experiment, his first attempt in this medium, and no one, the artist included, thought it would last. Then, Braque designed a sea gull mosaic, which is set into a wall beside the swimming pool. It, too, was a trial balloon, and although experts were brought from Ravenna to make the actual mosaic, it was thought that it would not endure for long. At another time, Calder designed a mobile to be suspended from a stand at one end of the pool. Says Yvonne Roux, the founder's daughter-in-law, who, with her husband, has managed the hotel since Paul Roux's retirement and subsequent death, "We'd wanted a mobile for a long time, but when it arrived, the stand didn't seem large enough. I asked Calder if he would make a larger one; he agreed, and it was perfect. I wonder now how I ever had the cheek to suggest it."

The dining room displays the





Long favored by artists, La Colombe d'Or, situated outside Saint-Paul de Vence in the hills above Cannes, is today a charming and distinguished hotel. LEFT: Owner/painter Paul Roux converted what was at first solely a restaurant by turning the rooms of a neighboring house into a hotel. On the large Dining Terrace, tables are interspersed with fruit trees, and ivy covers the walls. ABOVE LEFT: An old well in a corner of the terrace near the entrance always contains a bouquet of flowers, a fact immortalized on canvas by Chagall once a year. ABOVE RIGHT: A Calder mobile is reflected at one end of the swimming pool.

From the start
it attracted artists who
were flocking to the
south of France.











OPPOSITE ABOVE: The Medieval feeling in the Cocktail Area is heightened by the sculptural effect created by the curved walls, which are made of rough plaster. A César sculpture, *La Pachoelette*, is beyond the open window. OPPOSITE LEFT AND OPPOSITE RIGHT: Paintings by Picasso and Roualt are two of the numerous artworks adorning La Colombe d'Or. ABOVE: Paul Roux traveled throughout the countryside on many occasions, searching for art and antiques for his hotel. In the Dining Room is a 16th-century stucco mantelpiece, which he found plastered over in a château that was being demolished. Representative artworks from his large collection are, left to right, two paintings by Léger and one by Adami. FAR LEFT AND LEFT: Each of the twenty-three Guest Rooms is unique, some containing antique Provençal beds and antique fireplaces.



Léger was the first of many artists who contributed to the adornment of the hotel. In 1952 he created a ceramic mural, *Femme et enfant au perroquet*, for the Dining Terrace.

more important paintings, by such masters as Matisse, Picasso, Rouault, Modigliani, Dufy, César, Hartung, Chagall, Fautrier, Léger and Adami. Even the walls of the corridors display art, and in the guest rooms there are many paintings by Roux himself. In 1960, the collection was stolen. Five days later the robbers were caught, but it was a year before the collection was recovered intact.

The lounge is distinctive and inviting. "We didn't know what to do with it, at first," says Mme Roux, "and when Jacques Couëlle, the architect, who is a friend of ours, came to see us we asked him to advise us. He said to scoop out an area in front of the fireplace—to make a kind of well—and to put the divans there." It works beautifully. Also unique are the twenty-three guest rooms.

Since its earliest days, La Colombe d'Or has attracted celebrities. Chagall—among the first devotees—still comes over from his villa in Vence, on occasion. It is a tradition that once a year the bouquet in one corner of the terrace is taken to him to be painted. When Matisse was living in Nice, he used to be driven up to Saint-Paul to see his old friend Paul Roux, and they would have tea served in Matisse's car while they visited.

Today James Baldwin, who lives in Saint-Paul, comes in often to have cocktails. Yves Montand and Simone Signoret are also frequent visitors; they have a very sentimental attachment to the Colombe, as it was here that they met and fell in love. Simone Signoret wrote parts of her memoirs here, over a period of several years. The hotel is kept open all year round, with the exception of November and the month before Easter. In June, daisies, roses, oranges and trumpet flowers are in bloom. August brings out the fuchsias, oleanders, bougainvillea and blue morning glories. In winter, the blue hills are topped with white. Yvonne Roux's favorite month is September, because of the sunny days and cool nights. But every season has its own charm.□

—*Helen Barnes*

11:23 P.M.

MONTE CARLO. The casino hopes you never grace their tables again. The restaurant was only too pleased to greet you to theirs. Now, it's coffee laced with Grand Marnier, sipped through cream. Sometimes you win. And sometimes you win.



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The Peugeot Lion

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So fully equipped is the car that the only other ways to spend your money are by ordering a 3-speed automatic transmission ($360) in place of the manual 5-speed overdrive gearbox, and by specifying metallic paint ($290).

of the Peugeot 505 S. It is no accident that the car is noted for its uncannily serene ride.

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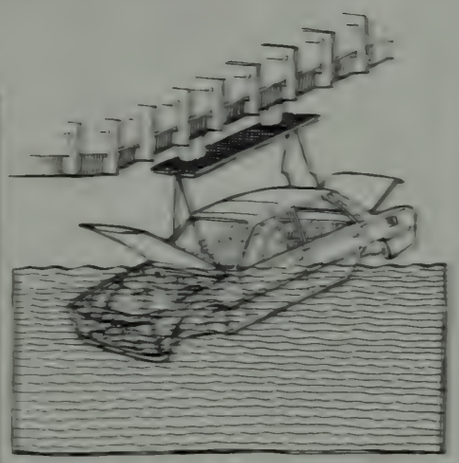
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Some straight talk

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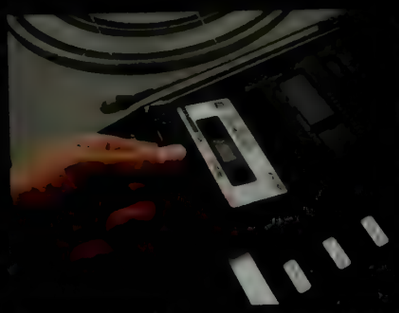
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A Conversation with Christo



PHOTOGRAPHY: FELICIANO

ABOVE: Pausing beside one of his enigmatically wrapped "packages," Christo describes the challenges of his larger environmental projects. BELOW LEFT: In his New York loft, where he lives and works with his wife, Jeanne-Claude, Christo marks a photograph for a working collage. BELOW RIGHT: At left, on a wall of the long, narrow studio, are studies for the *Valley Curtain*.

IN THE ANNALS of short-lived but memorable phenomena, few contemporary artists can lay claim to creating more startling and controversial spectacles than Christo can. The Bulgarian-born New Yorker is probably best known for such epic endeavors as the white fabric, 24½-mile-long *Running Fence*, in northern California; the bright orange, canyon-spanning *Valley Curtain*, in Colorado; and the mile-long *Wrapped Coast*, in Australia. He is, to a certain extent, a traditional sculptor—working alone in his studio, making drawings, collages and scale models, the sale of which finances his projects. But once he has worked out on paper the concept for an extravaganza, and has raised the money, he is suddenly an entrepreneur—coordinating a team of engineers, building contractors, environmental consultants, lawyers and bureaucrats. All of the projects are paid for entirely by Christo.





The artist travels extensively, both in connection with his projects and to attend openings of his exhibitions. This month La Jolla Museum of Contemporary Art, in California, will display seventy-four Christo works from the collection of the Rothschild Bank AG of Zurich. In December a circulating exhibit documenting *Running Fence* will open at the Madison Art Center, in Wisconsin, and there will be Christo shows at art galleries in Tokyo and Osaka, Japan.

Although the artist's tight schedule and far-flung operations necessitate his being away from New York about 3½ months of the year, he is an energetic, highly visible figure on the New York art scene, distinguished by his taut, angular physique, his courteous manners, and his rather irregular grasp of English, which he speaks with a Franco-Bulgarian accent.

Born in Gabrovo, Bulgaria, in 1935, Christo Javacheff studied at the Fine Arts Academy in Sofia, later continuing his studies in Prague. After the Hungarian uprising of 1956, he fled eastern Europe, arriving in Paris in 1958. Almost immediately he fell in with a group of avant-garde artists and began to make a reputation as a New Realist who wrapped everyday objects—such as automobiles and

continued on page 198

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A Conversation with Christo

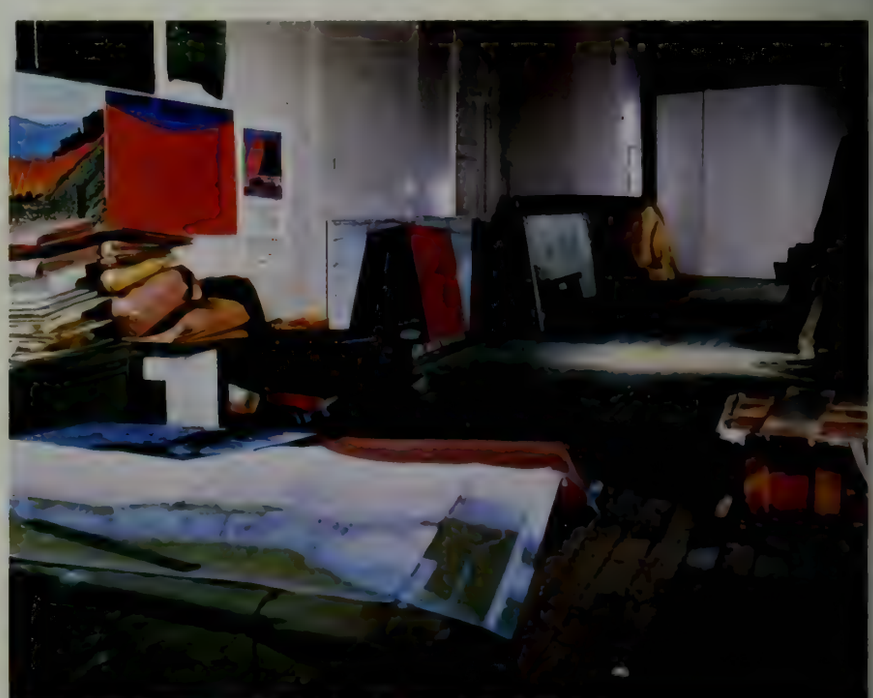


PHOTOGRAPHY FELICIANO

ABOVE: Pausing beside one of his enigmatically wrapped "packages," Christo describes the challenges of his larger environmental projects. BELOW LEFT: In his New York loft, where he lives and works with his wife, Jeanne-Claude, Christo marks a photograph for a working collage. BELOW RIGHT: At left, on a wall of the long, narrow studio, are studies for the *Valley Curtain*.

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continued on page 198

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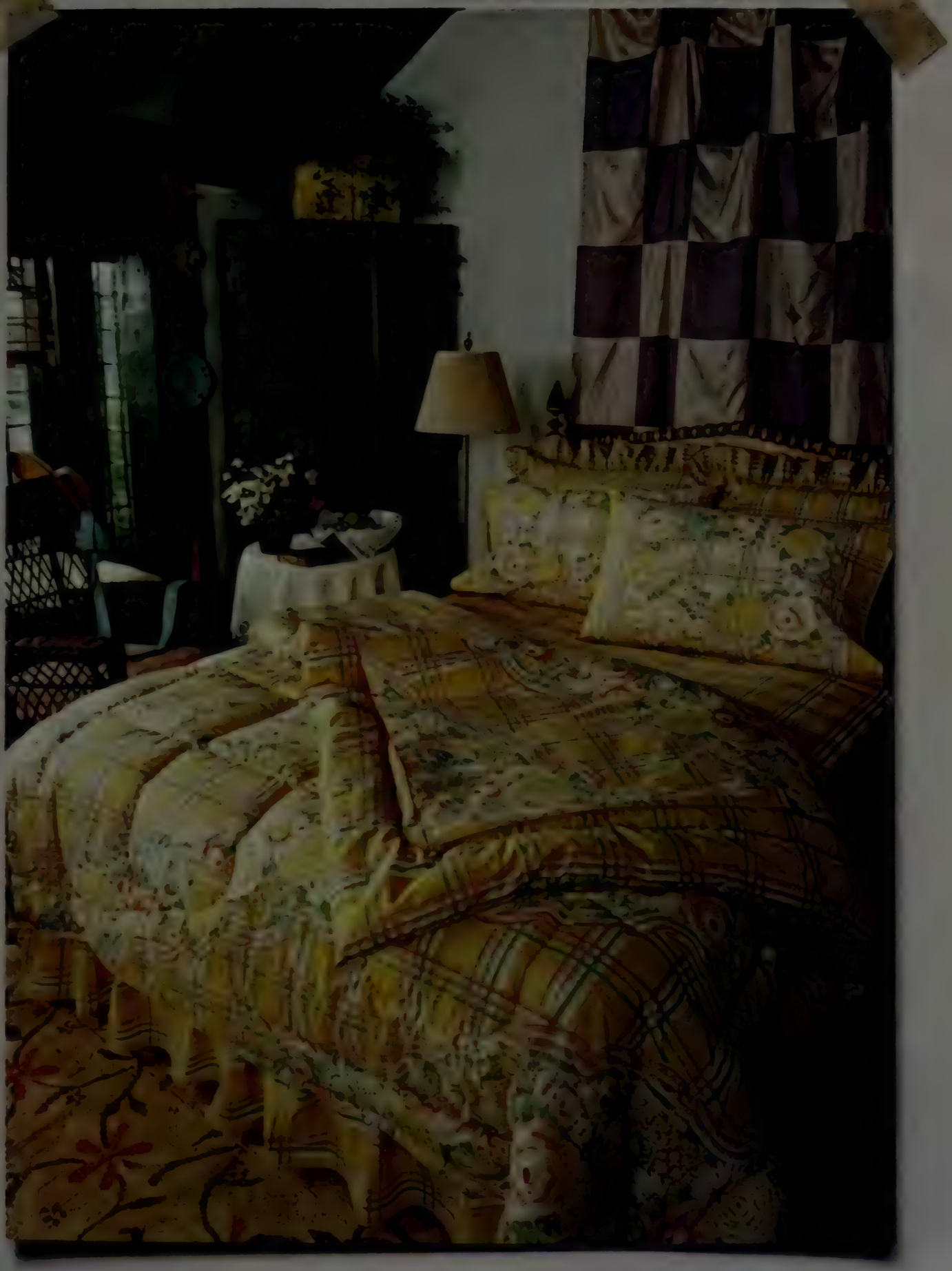
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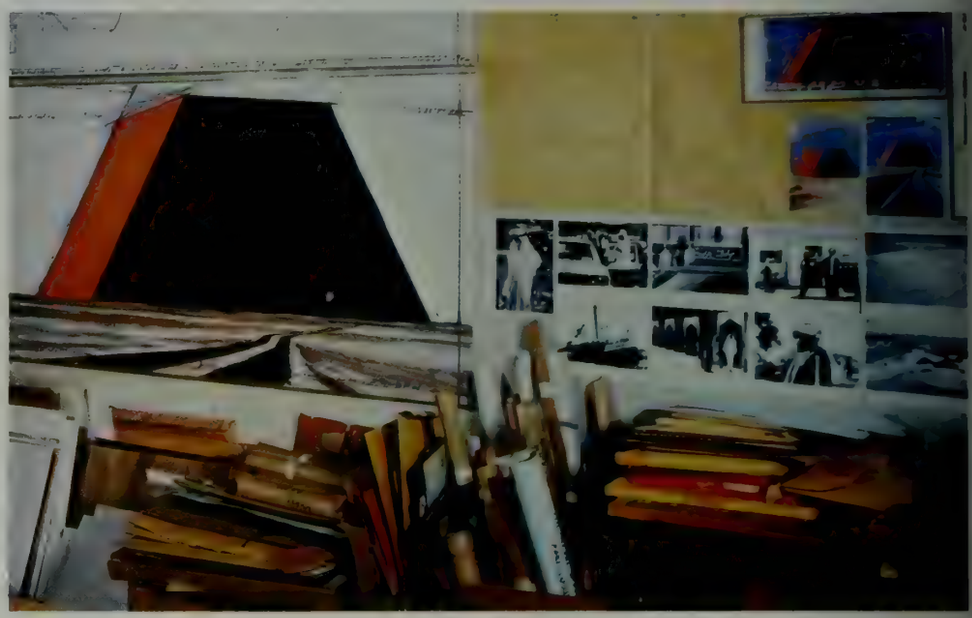
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A Conversation with Christo

continued from page 194



Although transience has been a distinguishing feature of several of Christo's major ventures, the *mastaba* he plans to construct in Abu Dhabi from 400,000 oil barrels may be his first permanent monument. In his studio, drawings and photographs influence the development of this endeavor.

chairs—in fabric and cord, transforming those familiar items into shrouded and enigmatic presences.

In 1964, Christo and his vivacious French wife, Jeanne-Claude, moved to New York, where they took up residence in a desolate loft building, renting the two top floors.

It appeared at first that Christo and Jeanne-Claude were assiduously campaigning to meet everyone in the New York art world. They often had three dinner parties a week, inviting as many as a dozen guests, who just happened to be collectors, critics, museum officials, visiting Europeans, or artists. The guests trudged up three flights of distressingly unpromising stairway: slanted, creaking steps, unpainted wallboard walls, and floors seemingly carpeted with weathered cardboard. But, once they reached the fourth floor, visitors found a pleasant, if sparsely furnished, white-walled living space. Christo and Jeanne-Claude are not collectors, but have acquired over the years many small works by artists they particularly esteem: Yves Klein, Arman, Marcel Duchamp, William Copley, Andy Warhol, Claes Oldenburg and Saul Steinberg.

In time, their neighborhood underwent a dramatic transformation and became the booming artists' colony now well known as SoHo. In 1973, the same year that SoHo was designated a historic district, Christo and Jeanne-Claude bought the building they were living in, gradually taking over all but the ground floor and basement, which they rent out. They divided the third floor into storage space and a guest apartment. "We have guests from all over the world, all the time," Christo says, beaming like a proud innkeeper. Last year the second-floor loft was converted into an apartment for their son, Cyril. Still, though Christo and Jeanne-Claude unblinkingly pay large bills in order to realize their projects, they continue to live modestly, declining to upgrade their living quarters. "We have lived in the same building for seventeen years," Christo remarks. "Very few people do that. Our loft has not changed."

On a typical day, Christo rises at 6:30 or 7:00 and works quietly in his

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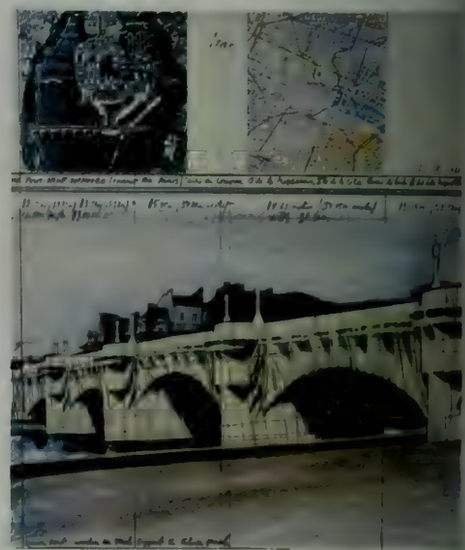
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A Conversation with Christo

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Created by Christo as inspired notations for a proposed Parisian epic, the informative Pont Neuf collages are also sold by the artist in order to finance the completion of the actual event.

studio on drawings and collages for the environmental projects until 10:30, when "all the communications start to work." The artist adds: "I work upstairs until five or six o'clock, but I come down often, because many things need to be discussed. If we don't go out, I can work marvelously in the evening."

Jeanne-Claude does not stir before 10:30 in the morning. When she awakens, she goes to work on the telephone, conducting business with collectors, museum personnel, building contractors, photographers and suppliers over much of the Western world. "Because I have been Christo's dealer for twenty-two years," she says, "people call me for appointments. They come to the fourth floor and have a drink; then we go upstairs to Christo's studio, where they are shown the studies, and they may purchase if they wish."

Christo is currently involved in four major environmental projects that he envisions for New York, Paris, Berlin, and Abu Dhabi. The Berlin project calls for the complete wrapping in fabric of the Reichstag, a large government building that once was a

continued on page 202

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A Conversation with Christo

continued from page 200



A New York project, Christo's *The Gates* is intended to grace the familiar walkways of Central Park. Here, a collage illustrates his idea of banners flying from fifteen-foot posts.

potent symbol of German democracy and now is symbolic of a divided city. What attracts Christo to the Reichstag? "I lived in eastern Europe for twenty-two years, and I have an acute interest in East-West relations. I'm excited about going to East Germany and doing a project that will be visible simultaneously from both East and West Berlin."

Another project, originating in 1974, involves the temporary wrapping of the Pont Neuf, the oldest and most revered bridge in Paris. "We want to wrap it with a very silky, sandstone-colored fabric that will blend with the newly cleaned buildings of Paris," the artist says.

The project for Abu Dhabi is a colossal *mastaba*, a flat-topped structure with rectangular sloping sides, constructed of 400,000 fifty-five-gallon oil barrels. Christo and Jeanne-Claude have paid four visits to Abu Dhabi to drum up support among the sheikhs for what could be the artist's first permanent monument.

In New York, Christo has set his sights on Central Park for a $5.2 million project called *The Gates*. It involves the installation, for two

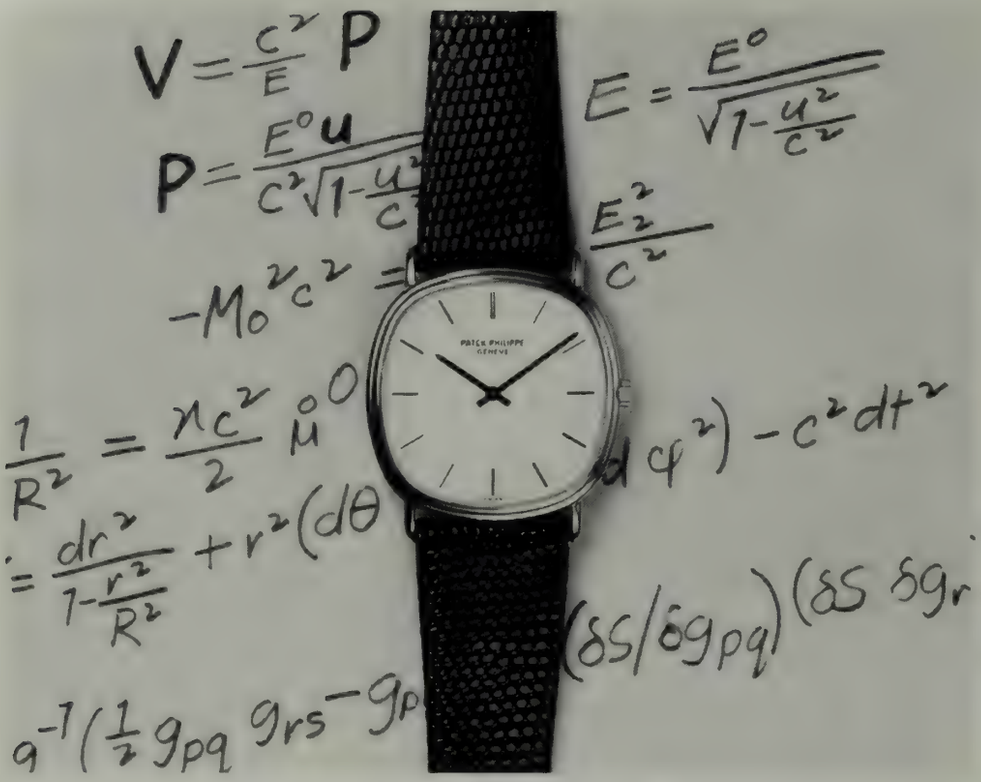
continued on page 204



Despite the world wide acceptance of Miss Stein's observation, there are roses and there are roses. As testimony we point to Sherle Wagner's rose bowl where the only contestants are hot and cold water, thus insuring everlasting life for the lovely flowers. All hail to this bathroom botanist for his own original contribution to the genus rosaceae.

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A Conversation with Christo

continued from page 202



Contemplating the numerous studies stacked casually in his SoHo loft, Christo develops ideas for his current environmental projects.

weeks, of some 11,000 pairs of metal gateposts, joined at the top by crossbars that will span walkways throughout the park. Hanging from the crossbar of each "gate" will be an apricot-colored fabric panel; in a high wind the panels will billow horizontally. "When seen from the buildings surrounding Central Park," Christo says, "*The Gates* will seem a golden river appearing and disappearing through the foliage."

The Gates has sparked strong opposition in many quarters. Typically, Christo welcomes such controversy and endeavors to overcome all the objections and obstacles, viewing the entire process as part of the art.

"People often think I enjoy having problems, or that I enjoy having difficult projects," Christo observes. "I'd like to say that I don't look for problems. I'd like to have as few as possible. But I cannot predict the problems, because the work raises issues that are so complex, so broad. The work has its own reality."□

—*David Bourdon*



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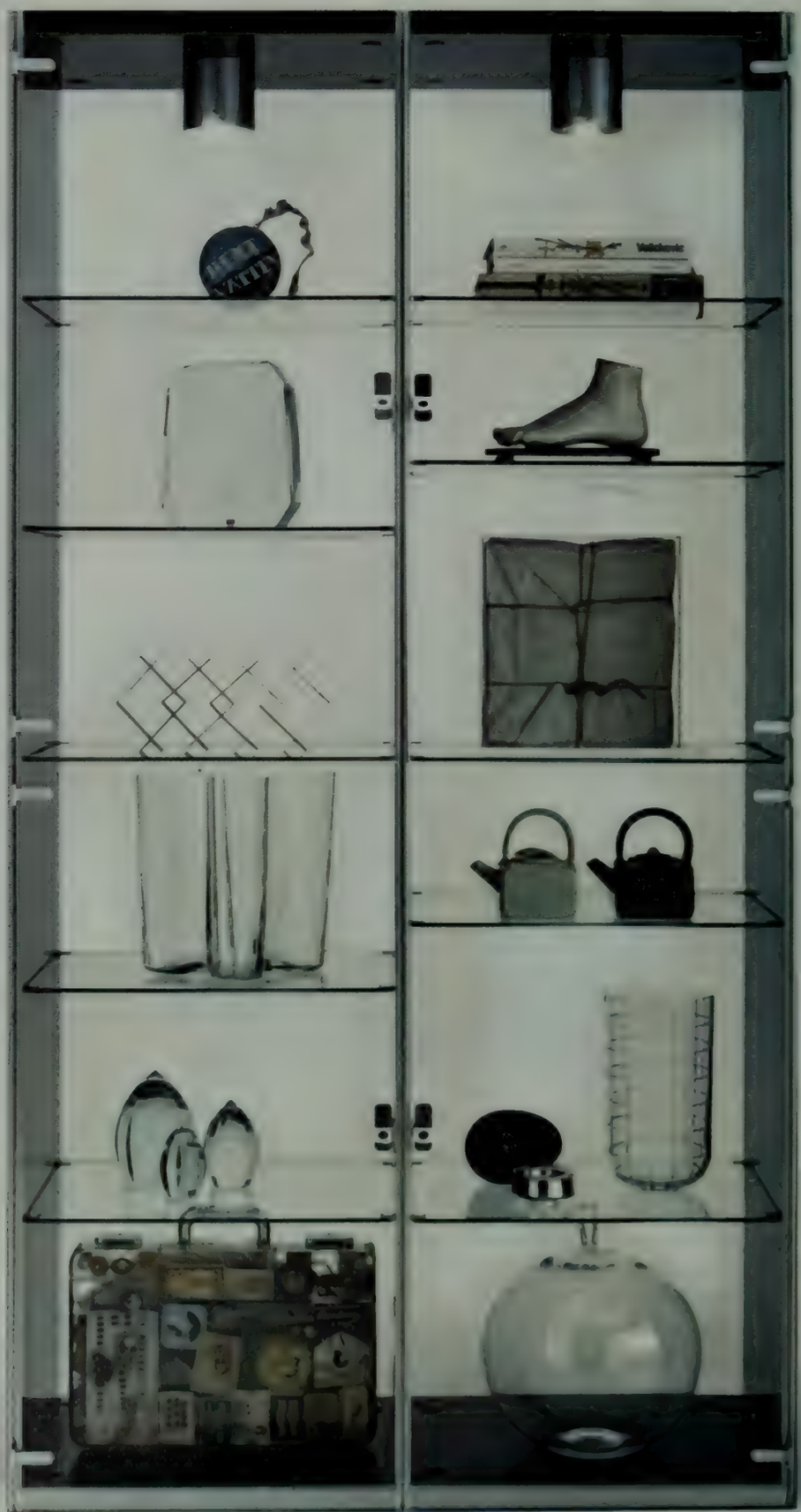
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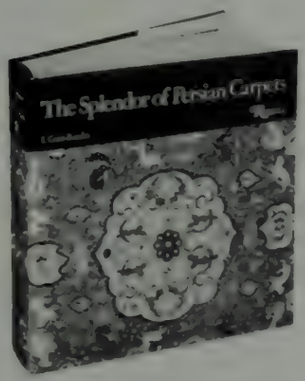
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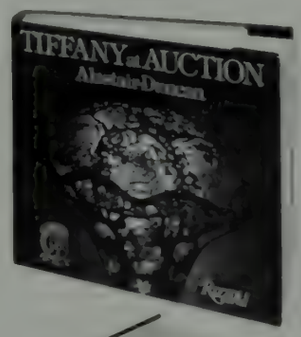


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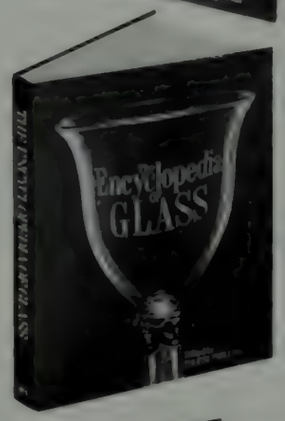


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The Lure of Antiquities

AS A STUDENT in New York a quarter of a century ago, Joseph Rondina began patronizing a small shop on East Sixty-second Street to indulge a fascination with archaeological objects that had stirred his imagination since childhood. Later on, while dabbling in decorating, and buying for his father's home furnishings business, Mr. Rondina was able to buy the shop. Today the shop and the antiques within reflect the wide range of his knowledge and expertise.

"That was twenty-two years ago," Joseph Rondina recalls. "The shop was one of only a few that were above Fifty-seventh Street, and my clients included the Paleys, the Wrightsmans, the prince and princess of Hesse and countless other denizens of the Social Register and the *Almanach de Gotha*, to whom I sold, at first, little things for presents—unusual things that they always knew they would find in my shop." Gradually he began specializing in fine French furniture, but that too has changed.

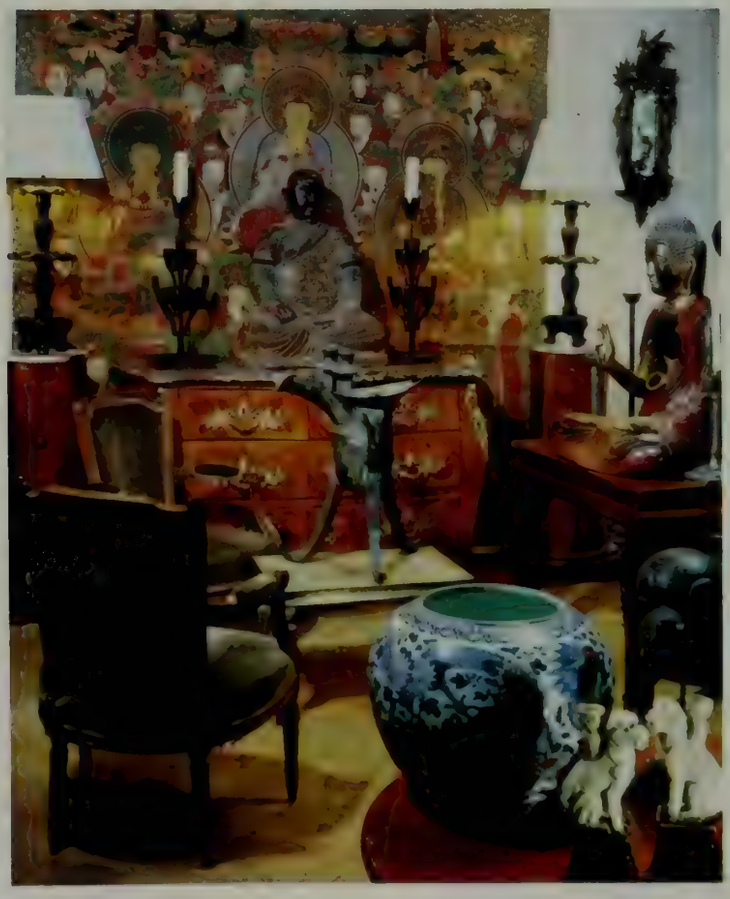
"There's no longer such a thing as doing a pure eighteenth-century apartment," he says. "It would cost millions today, where a few years ago you could do it for a few hundred thousand and have a fantastic French collection. I remember when you could buy furniture like my tulipwood marquetry commode with bronze-doré by François Franc—whose work rarely comes on the market—for $3,500. Today it would be ten times as much—if you could find one in such good condition."

So, year after year, Mr. Rondina has slowly worked his way back to his first love. "I'm a realist," he says.



PHOTOGRAPHY FELICIANO

ABOVE: Joseph Rondina, dealer in a formidable assemblage of Oriental art and antiques, refers to a Kuan Yin porcelain and a Ming blanc de chine vase. BELOW LEFT: In Mr. Rondina's New York gallery, seated Buddha figures and a 17th-century Chinese tapestry lend a corner the mystifying aura of a shrine. Adding contrast is a Louis XV tulipwood marquetry commode.







ABOVE LEFT: Entwined with a stylized salamander—"endurer of fire"—an 18th-century glazed vase from China incorporates one of the terrifying images of Oriental mythology. ABOVE RIGHT: An 18th-century Indian ivory mask possesses the characteristic ferocity of the temple guardian figure.

continued on page 216



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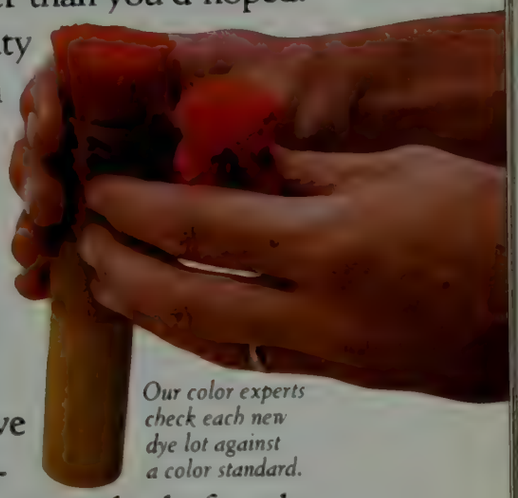


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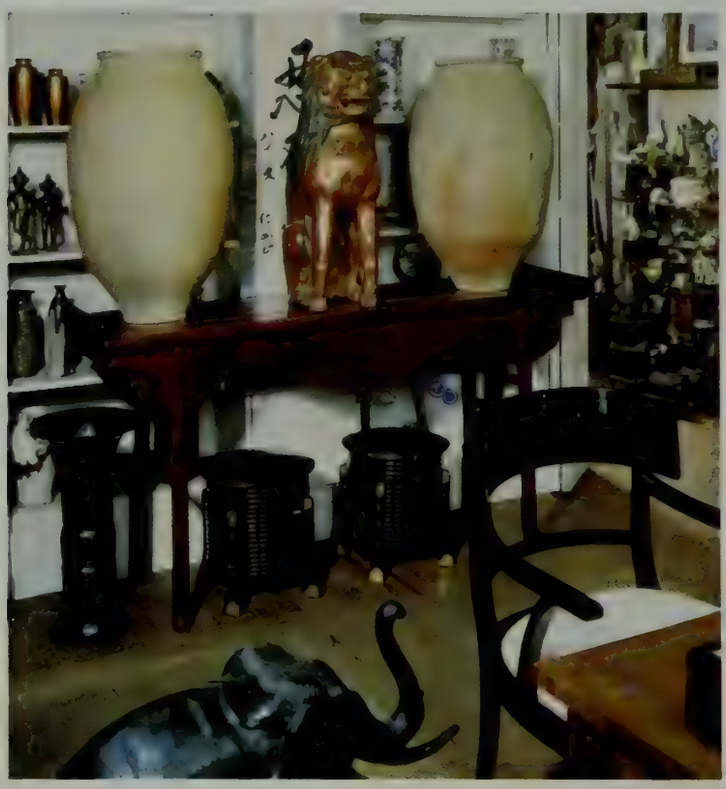
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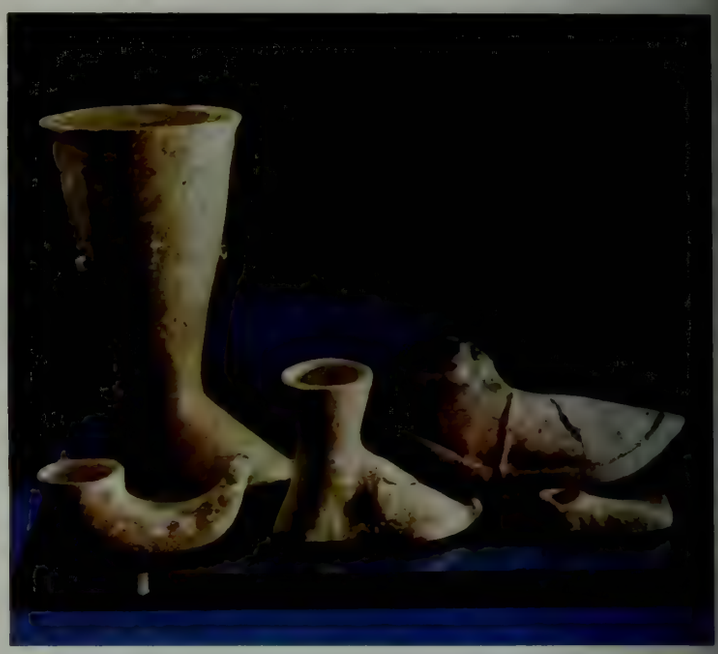
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The Lure of Antiquities
continued from page 212





LEFT: At Joseph Rondina, a 17th-century Japanese giltwood temple guardian rests on a Ming altar table with delicately scrolled carvings. ABOVE: Poised in solemn procession, Persian ceremonial drinking vessels, 1200 B.C., reflect Mr. Rondina's fascination with archaeological objects.

"I know what people are buying. It is toward modern, because people are looking for a new environment. Instead of staying with English or French eighteenth-century furniture, they choose to create a new setting for themselves. In these days, everything is kept to a minimum, in terms of maintenance. There are fewer objects; they are more carefully selected, and well loved. When people come to me, they have already collected the major furniture and major pieces of art, and they want just a few things—lamps and maybe an occasional interesting table, or chairs. They want overscale objects, and the earlier things blend better with modern furniture than with the eighteenth-century pieces."

Due to the numerous antiquities in Joseph Rondina's crowded shop, he takes great care in displaying them. "I show them only by appointment," he explains. "You have to be careful in handling rare and very fragile terracotta amphoras and vases." His specialty is antiquities from Thailand, Persia, Afghanistan, Japan, China and Luristan. His library is impressive, and is becoming more so as he increases his knowledge and investigates antiquities to add to his shop.

As Mr. Rondina points out, "I don't just buy things casually. Most of my objects come from professors of archaeology, who have bought at the sites. Their collections are impeccable and have been in existence for many years. I study the pieces carefully before I buy, and each purchase is backed with knowledge—theirs and my own." He also buys through agents in Indonesia and Japan.

"The best pieces cannot be found in China, and what is of value isn't for sale. But there are Chinese antiquities in Indonesia that were sent out during the Ming period, and you can still buy them. Collections in the United States, England and France are also a rich source, particularly for porcelains." A Ming sixteenth-century Buddha made of iron is a special source of pride for him. It has been covered with fine fabric, and the fabric has been polychromed. Traces of the rich patterns are still discernible.

Above his desk in the little office there is a K'ang Hsi panel depicting sacred birds. "You could never find anything like this in China," he says. But the piece that dominates his office—and in many ways characterizes his taste and his knowledge—is a Chinese cabinet. Nearly nine feet tall, with a rosewood finish, it has two sets of doors, the lower ones nearly six feet high. "It is immense. The Chinese had big houses with high ceilings. They didn't tiptoe through paper walls from room to room, like the Japanese," he explains. "They wore big complicated hats of fur and other materials. The top section of the cabinet was for hats, and the owners had to stand on stools to reach them. The lower sections were for their robes."

Joseph Rondina's love for an object in its original form is still very evident to anyone acquainted with him and with his shop on East Sixty-second Street. Who knows what imaginations have been stirred by this man and his antiquities? □

—R. Everett Rutherford

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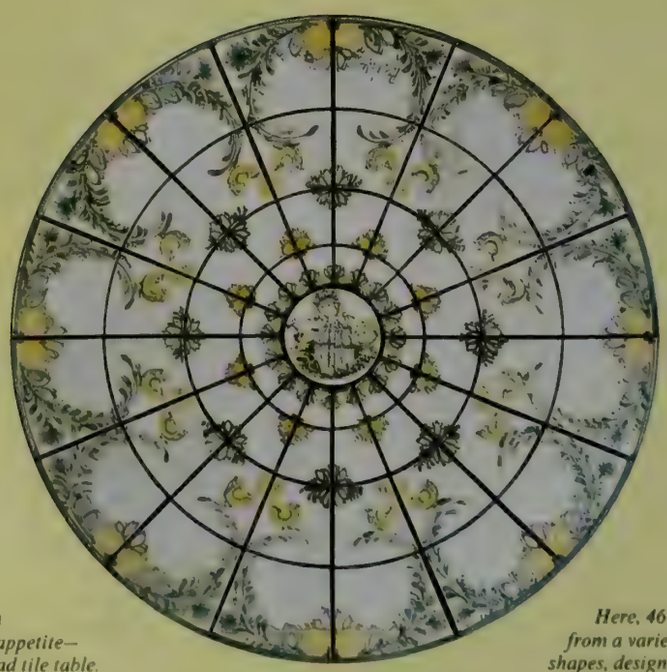
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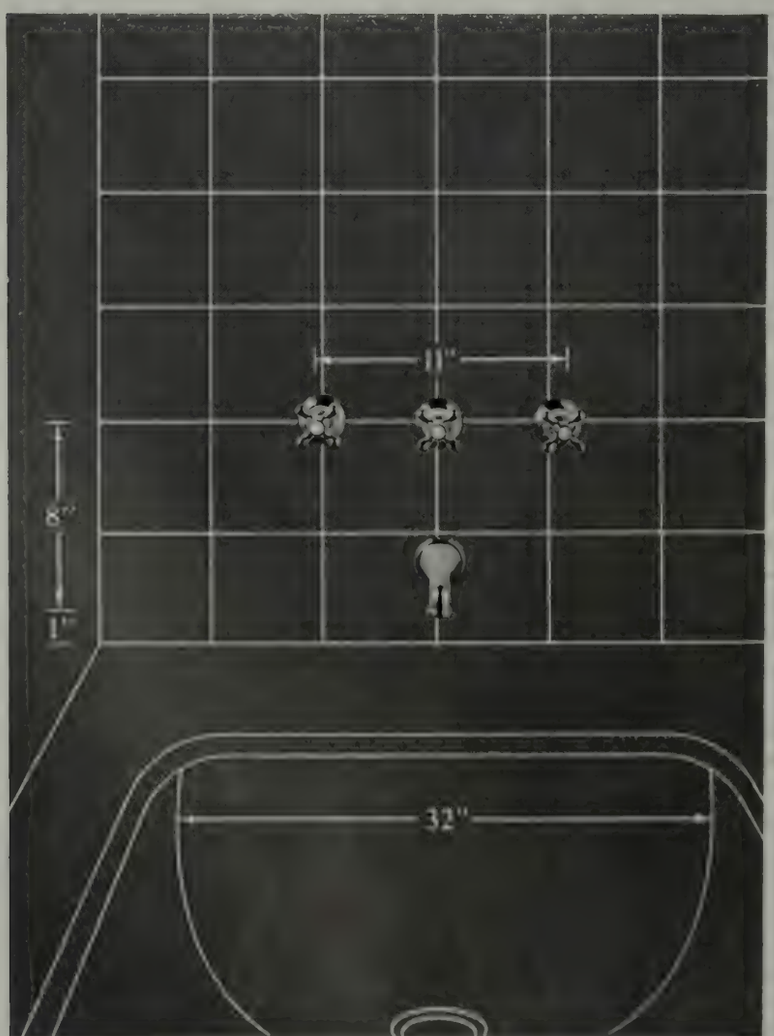
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V'Soske — Craftsmanship and Innovation



PHOTOGRAPHY: BILLY CUNNINGHAM

At V'Soske, makers of traditional and contemporary handcrafted rugs, Clint V'Soske, president, discusses the New York showroom's enduring interest in innovative weaving methods.

"WE FOCUS on each person's needs," says Roger McDonald, design director of V'Soske, innovators in creating handcrafted rugs. The New York showroom of V'Soske has been designed with a distinctly spare aesthetic: The walls are bare, except where one rug is hung; the rooms are divided by triangular columns of rich deep-toned Italian marble; and the carpet is a uniform neutral color. With no distractions, clients are free to follow their own tastes.

"We no longer hang rugs all over the walls, as we used to," says Mr. McDonald. "Now we hang only one rug for display at a time, and that indicates our concentration on the individual client." Mr. McDonald announces this as an innovation. But it could also be considered an extension of the policy of individuality—of design, of craftsmanship and of service—that has been in effect since the founding of the company in 1921 by portraitist Stanislav V'Soske.

Each rug or length of carpet made by V'Soske is woven in a technique invented by Stanislav V'Soske. Loops of wool are pulled through a grid of cotton or linen, and the design of the rug comes not only from the use of varicolored wools, but also from the varying tightness of the pile. "Stanislav V'Soske was fascinated by hand-hooked rugs," observes Ellen Hertzmark, the director of communications for V'Soske, "but he was frustrated by the fact that, with a hooked rug, everything happens on one side of the rug, the face. The rug maker works only with the front of the rug, and the back is a tangle of knots. Mr. V'Soske thought, if it could be woven from the back, there would be an opportunity for a greater variety of surface textures. He found a cotton grid that could be used for varying widths of yarn, and then he started dyeing his own yarn. All of this took place in the 1920s, in Grand Rapids, Michigan, where the most interesting things were happening in furniture design." She refers to the experimentation by contemporary designers, developing their concepts in a family operation.

Today innovation is maintained in high style within the V'Soske family. Stanislav V'Soske continues his involvement with the firm as chairman of the board. His nephew Clint V'Soske is president. The original experimentation with technique is





ABOVE: In the showroom, a spare aesthetic provides a neutral backdrop for the effective display of rugs. Mounted on a wall, *Shadows* is enhanced by its singular presentation. RIGHT: Released from panels are, from left to right, *Marco Polo*, *Rites of Spring* and *Mirage*.

continued on page 228

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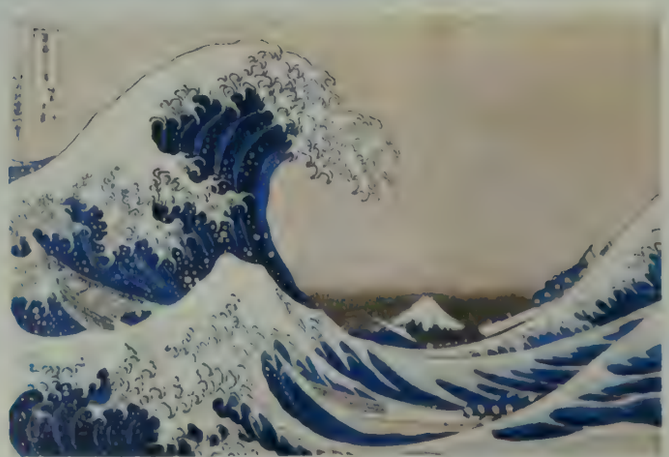


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V'Soske—Craftsmanship and Innovation

continued from page 226

upheld in the V'Soske design philosophy. "Our designs always come from the textures of our rugs," says Roger McDonald. "We do not buy a design from an artist and then 'interpret' that in wool. We work from the texture out." Such a rug is *Shadows;* its subtle tones are used for a pattern in the border and are repeated as shading in the diamond pattern

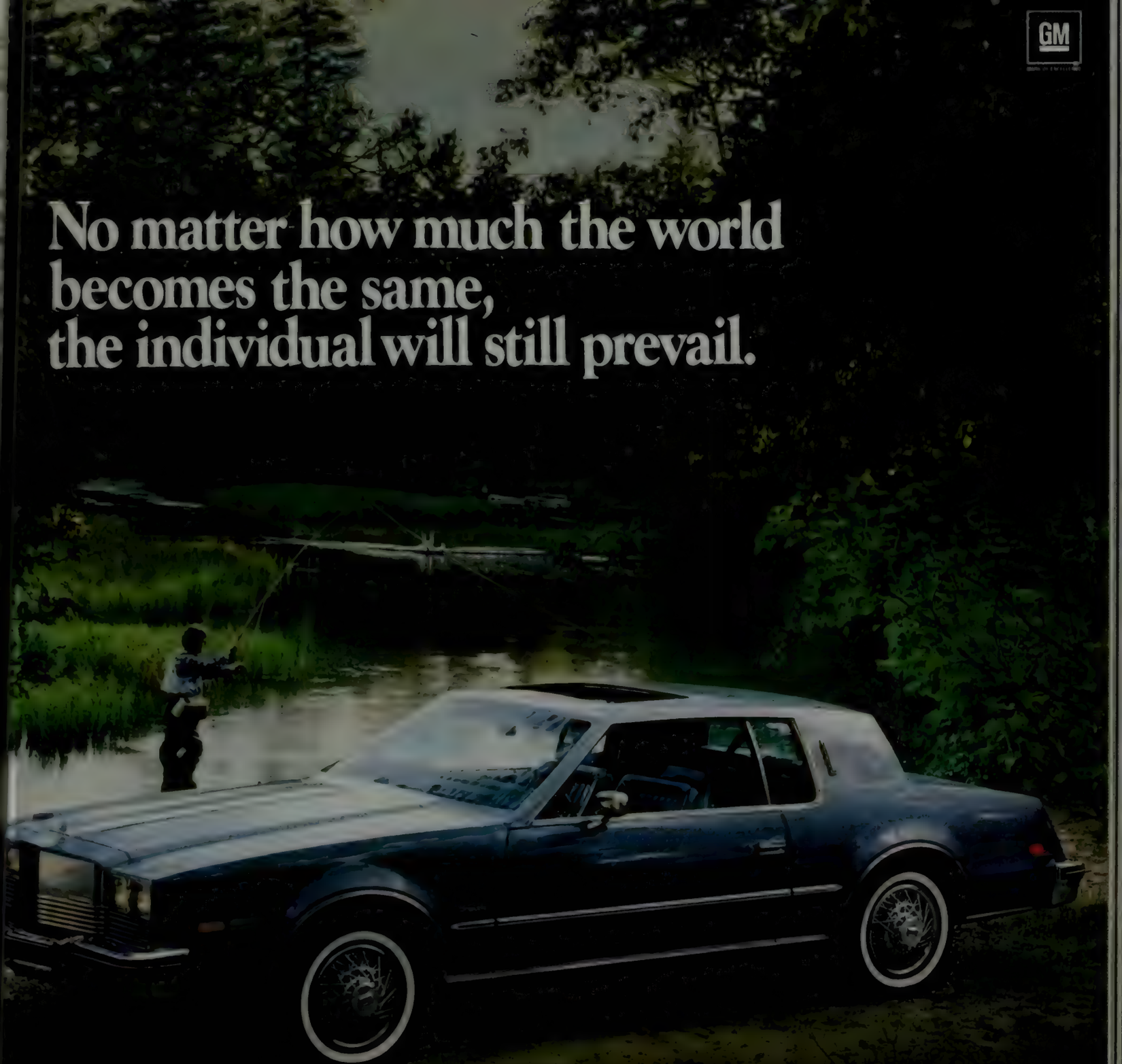


Varying weaves attain sculptural force in V'Soske's *Signature* rug at rear, a design that is further enriched by an assertive use of color.

within the cut-pile body of the rug.

"All our dyeing is done by eye," explains Mr. McDonald. "The dye master matches the yarn he is working with against what he had dyed before. We use a wide range of yarns in our rugs. They're sorted according to weights, and they range from the finest yarns, which are used for subtle detailing of color, to bulky yarns made of eight separate strands, which make an assertive statement in the body of the pattern." Explaining the careful shadings and differences of definition in the patterns of several rugs, Mr. McDonald adds, "In some, a recessed loop, pulled tight when it is woven, varies the pattern. In others, we make a break in the weave between different colors to give a

continued on page 230



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V'Soske—Craftsmanship and Innovation

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sharp definition to the pattern."

This coordination of design, to which V'Soske is so committed, is fully integrated into the firm's basic design philosophy. "I like to check out nature," says Mr. McDonald, smiling. "I sometimes go to the park and look at the different tones of green, and the emphasis provided by various plantings of flowers. Each time, I realize all over again that it's the grass and the earth tones that



Referring to a client's blueprint, V'Soske's design director, Roger McDonald, selects the appropriate yarns for a custom-made rug.

hold everything together. In the same way, the floor of any space is just as important as the walls and the furniture; it levels and completes the space. I like to say that 'you cannot cheat on the floor'—everything will be thrown off, if the floor is not right. That is not to say the eye should be drawn to the floor; the floor should be a natural part of that room."

Because of their reputation for careful craftsmanship and their willingness to experiment—"We like to take the medium as far as technique can go," says Roger McDonald—V'Soske has been popular with interior designers and architects since its inception. "In the thirties we worked with Robsjohn-Gibbings and Donald Deskey," Mrs. Hertzmark says. "Then, in the fifties, Knoll International, the makers of furniture, and

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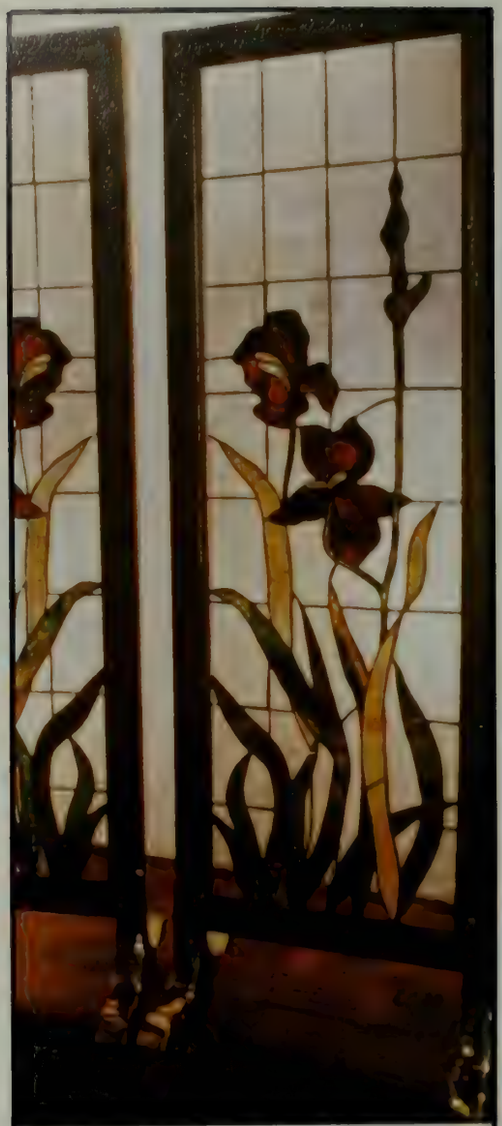
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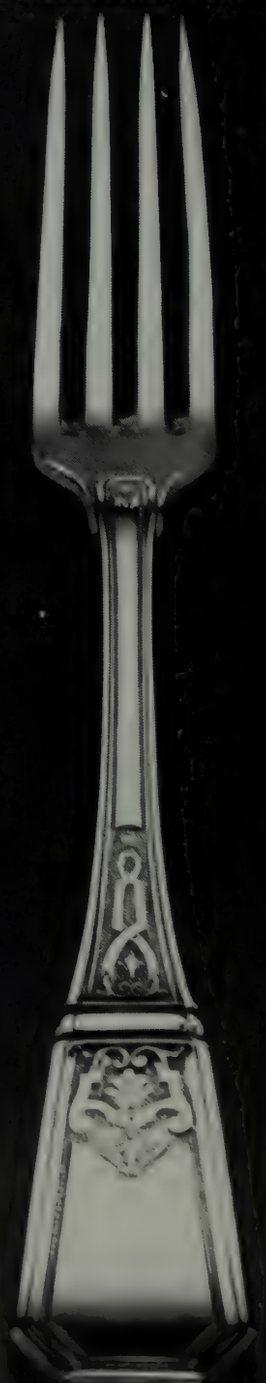
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V'Soske—Craftsmanship and Innovation

continued from page 230

Skidmore, Owings & Merrill, the architectural firm, came to us, and with them we designed carpets for their large-scale office spaces. Using hand-tufted carpets in offices had never been done before. The architectural firms of Roche Dinkeloo, I. M. Pei, and Philip Johnson have all requested our carpets and rugs for their clients. And recently, Michael Graves



At V'Soske, Michael Graves's fully sheared *Rug #2* provides a soft focus in an area set aside for the viewing of showroom samples.

designed another rug for us—*Rug #2*.

"We have to exercise constant vigilance," Mrs. Hertzmark adds, "from the time the wool is washed, to the moment the product is completed." "That is what we mean by custom designing," Mr. McDonald comments. "The word *custom* should mean that you get what you personally require, not that your article is simply cut off an assembly line to size. Design, for us, is a collaboration with everyone who walks into the showroom. After all, people are the most important aspect of a space. Everything else must be subordinate—even what goes on the floor."□

—Jeffrey Simpson

Designs featured this month in "In the Showrooms" are available through interior designers.

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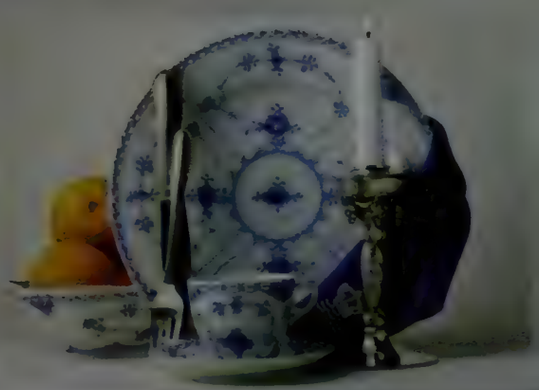
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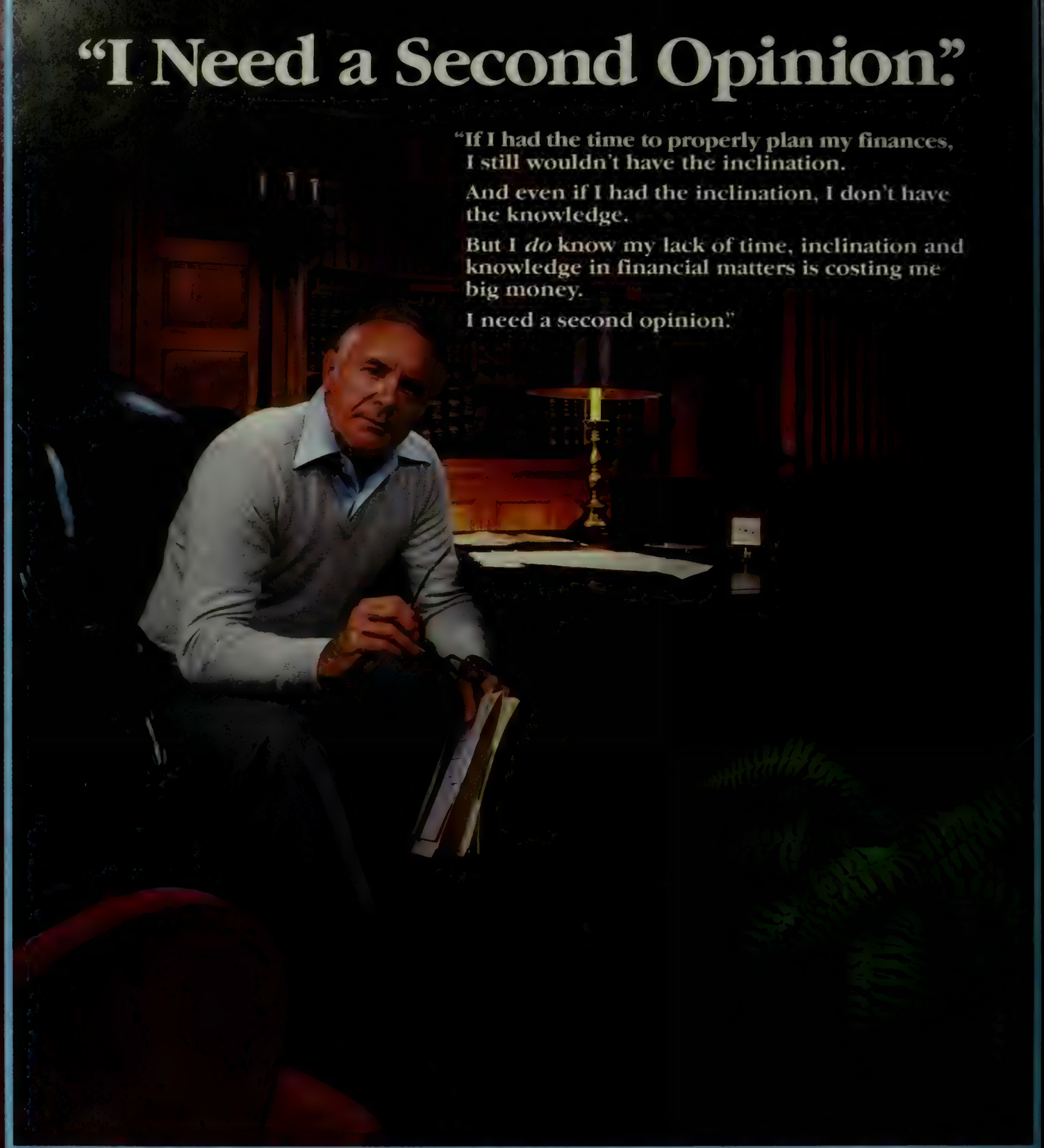
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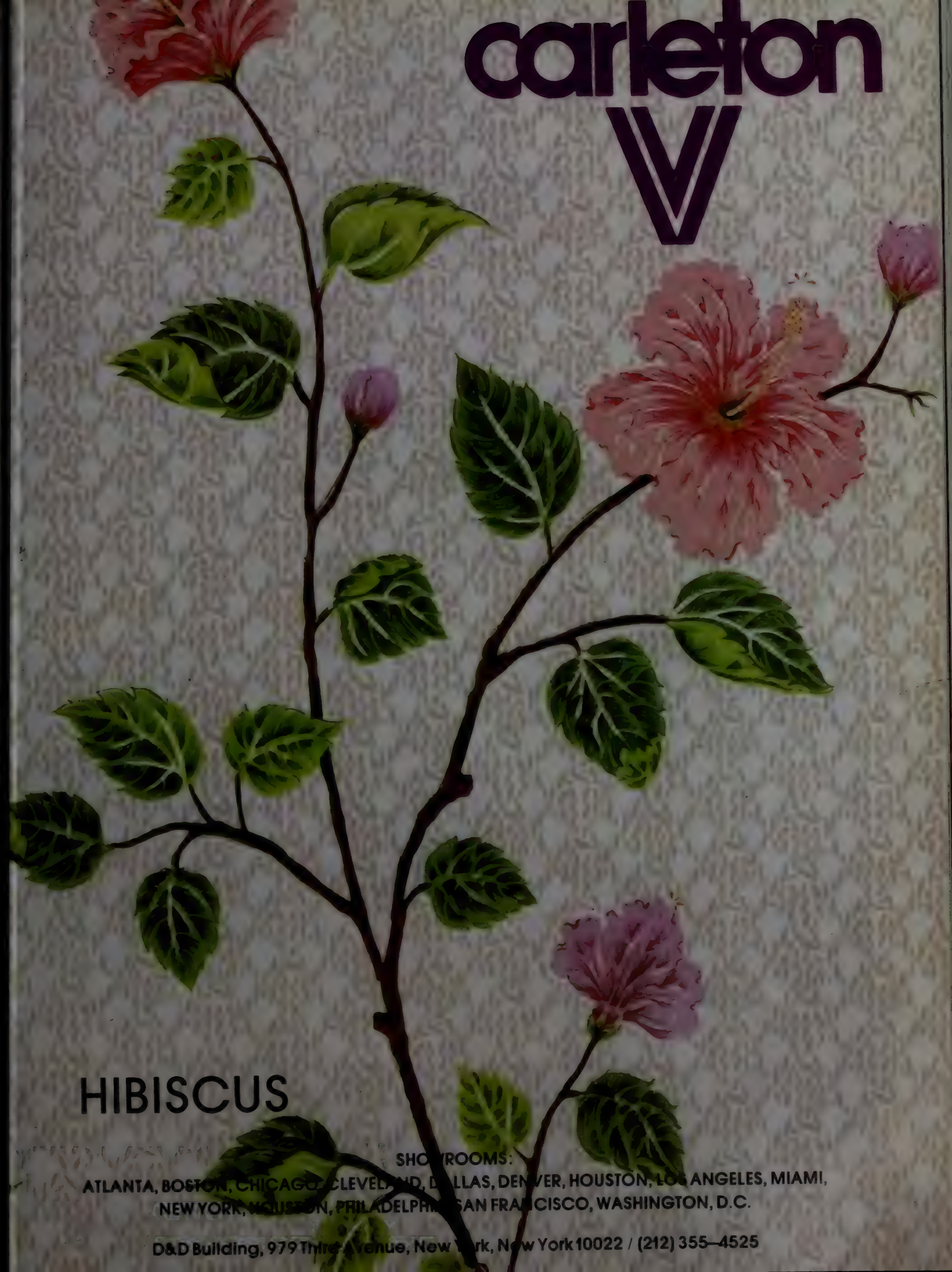
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Jay Spectre—The Designer's Choices

As a New York–based interior designer who is renowned for the discrete pragmatism and elegant detailing of his work, it is hardly surprising that Jay Spectre should bring an equally cool and fastidious eye to the question of objects and their place in a well-ordered room—and life. For it is clear that the designer believes, with equal measure, in both.

Mr. Spectre is very much at ease with the topic of objects: "They should be treated first and foremost with a lack of sentimentality—rather as one treats fine cars, jewels, stocks and bonds, anything that has a tangible sense of luxury. It's not that I am, at heart, a materialist—I simply believe that value and quality must be treated intelligently in order to be preserved. Therefore, to me, an object is an asset, an investment in aesthetics and practicality.

"A room, like an individual, should never be arranged *once*," the designer explains. "For example, I'd never think of continually wearing the same shirt, tie and handkerchief with a particular suit. Why should we assume that once a room has been completed it shouldn't constantly be revitalized? Another mood, another season, another reason? And let's not discount external events. Not only should objects be shifted in response to a personal project such as a party, but also there should be acknowledgment of politics, economics, the



Jay Spectre has a lively appreciation for modern art of all kinds and looks for the best and boldest twentieth-century work to incorporate into his projects. Here he holds *Torse-moon*, a sterling silver sculpture by Jean Arp. A superbly stylized nude, it is one of an edition of three, signed by the artist. Available at the Lillian Heidenberg Gallery, New York City.



"When I saw this cut-glass vase, with its incised squares and circles," Jay Spectre observes, "I immediately thought of the contemporary artist Vasarely. I feel it has the spirit of our moment in time, though it is, in fact, French Art Deco, circa 1925. I might add that I'm not at all partial to cut glass, but this piece has a power and vigor that puts it far above the genre. Quality and vitality—what more could I ask for?" From Galerie Felix Marcilhac, Paris.



To Mr. Spectre, the possession of a limited-edition Picasso plate gives him "an opportunity to live with genius." This plate was executed by the artist himself. The designer is also attracted to its supremely decorative quality. "It's strong enough to speak for itself in any room. It isn't just 'pretty' or negligible in its effect." Mr. Spectre acquired the piece at Christie's, and views auctions as a means of obtaining both unusual and valuable objects.



A Czechoslovakian glass vase greatly interests the designer. "I first discovered this piece and other similar objects, including bowls and ice buckets, when I had a store in Louisville. They have the effect of the most expensive French glass, yet are reasonably priced and very decorative. I enjoy using them in elegant settings as well as in more casual ones. They're my idea of the union of beauty and practicality." Available through Jay Spectre in New York.

continued on page 244

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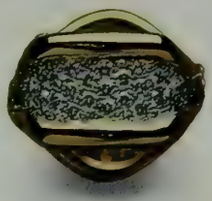
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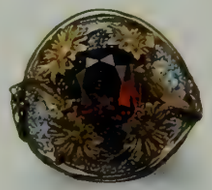
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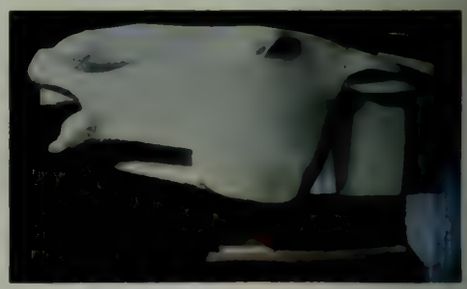
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Jay Spectre—The Designer's Choices

continued from page 240



Discovered by the designer on his recent trip to Japan, these simple blue porcelain rice bowls reflect his enthusiasm for even the humblest objects of that country. "Each one is a different shade of blue—the most beautiful hues you can imagine—and they work, therefore, in rooms of any color or size. They can be put to dozens of aesthetic and practical uses—from holding your cuff links to floating a gardenia. In a pinch, you can even serve rice in them!" From Akiyama of Kyoto, Japan.



Last year Mr. Spectre attended an opening at the Royal Academy of Arts, in London, and saw this powerful horse's head across the room. "A great deal of good original art is not outrageously priced, and I believe people should take a lot more time to seek it out. Young artists are the hope of the future, and there is nothing so rewarding as buying a work by an unknown artist and tracing his or her career." This piece is by Tessa S. C. Pullan.

world situation. I'm sure we're all influenced in our dress by these factors, so why not in interiors, too?"

Jay Spectre does not consider himself a collector per se. "I think that far too many people accumulate objects partly because they hope that the pieces will increase in investment value. To me, personal memories that have accrued and appreciated are of far greater importance than the intrinsic worth of an object."

He feels that there are few rules, beyond those dictated by personal preference, when it comes to picking objects. "It all depends on taste and circumstance. For instance, I feel that you can never have too many vases or flower containers. They're such vessels of life. Obviously, objects have to reflect a sense of direction. After selecting objects for myself, for clients and for friends, for more than a quarter of a century, I like to think I've developed an almost instinctual feel for the appropriate. Today the problems are different from those I encountered when I first began looking around, picking up the odd thing that I loved, here and there. I've been saying recently that, in my opinion, we in the West are becoming overshopped, hyperconsumered!

"Where does one turn for originality? Well, let me say that I think China has been overdone. It's flooding the market. Some objects are good, most are passable, but all of them are getting boring. The same can be said for India. Japan? Now there's a different story. I was there recently and I found an astounding quantity of objects, in all price ranges, that were fresh, original and exquisitely designed and made. There is an amazing capacity

continued on page 247



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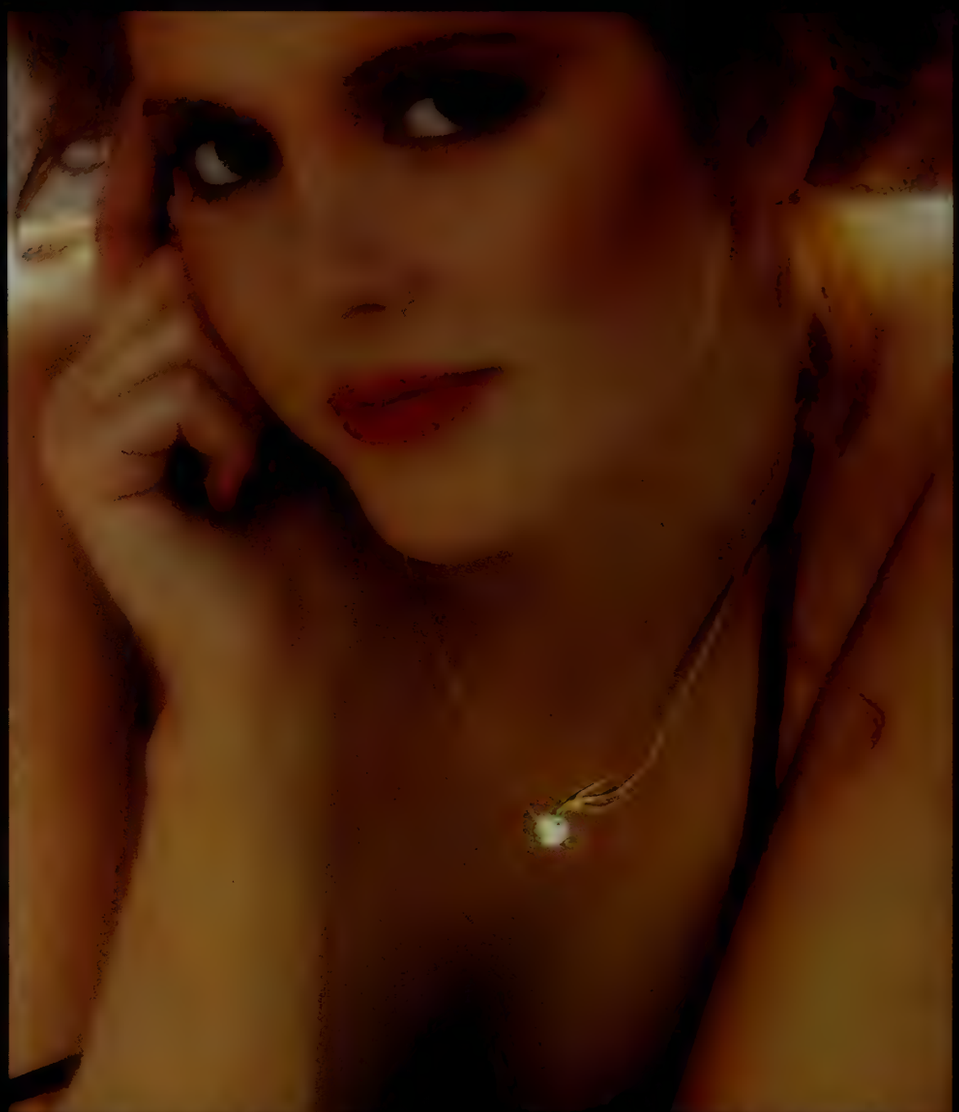
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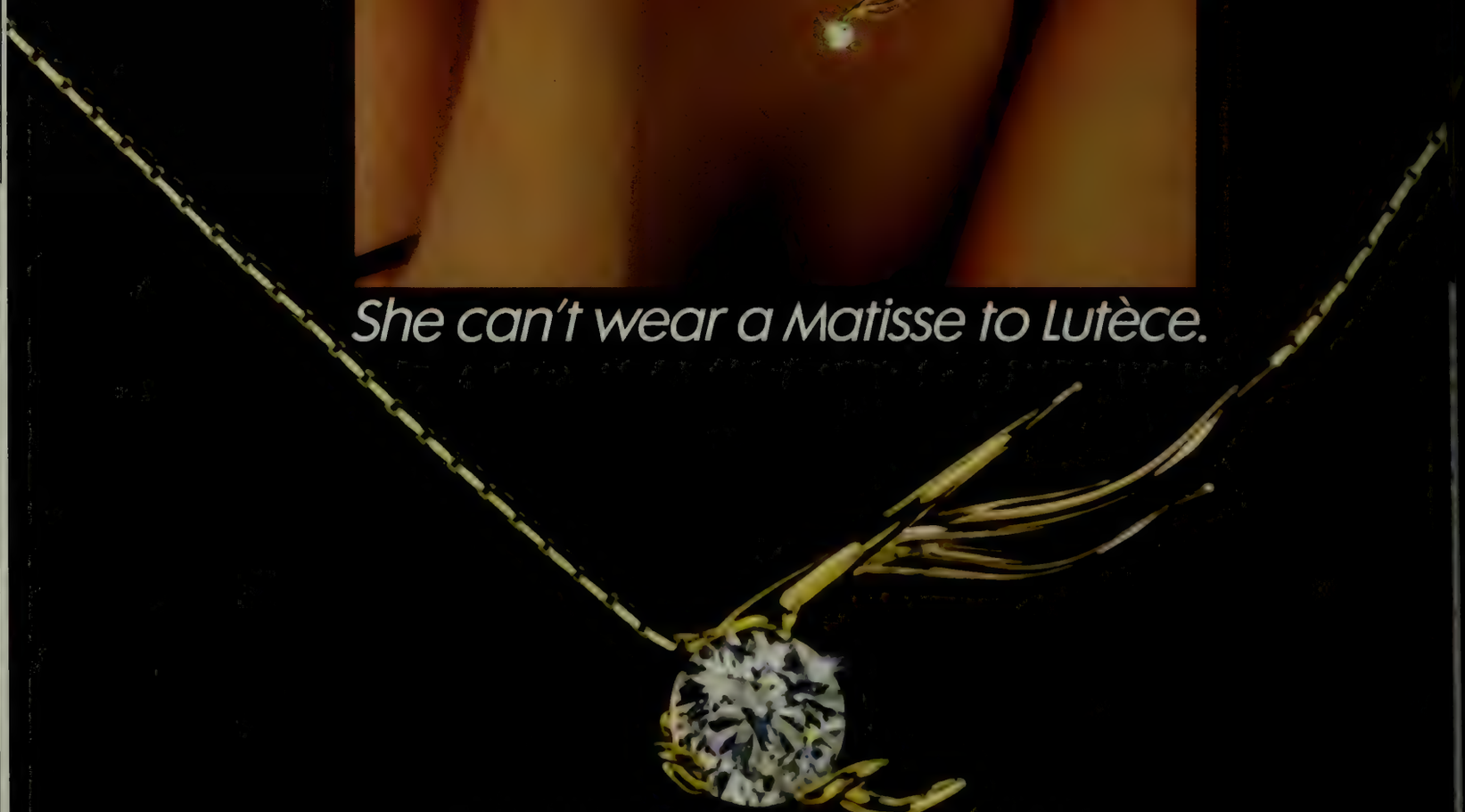
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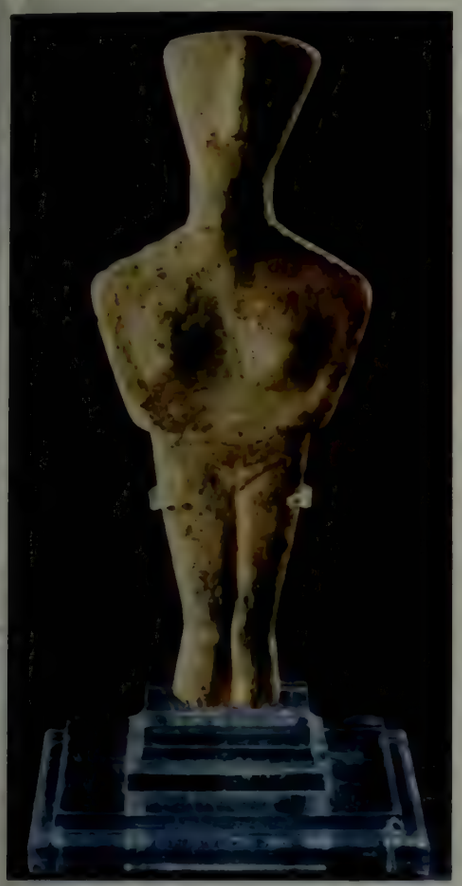
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Jay Spectre—The Designer's Choices
continued from page 244



This Greek Cycladic figure is an evocative fragment of an ancient culture, and it possesses the deep power that all primitive works exude: the uncanny sense of survival and immortality that also speaks eloquently to a modern sensibility. When Jay Spectre came across this, he didn't hesitate for a moment over its purchase: "Money is irrelevant in such a case. It doesn't matter if you're underpaying or overpaying. Sometimes the latter can be a privilege. There was an incomparable excitement in the discovery of the object, and there is, to me, great pride in the ownership." From the Mira Godard Gallery, in Toronto, Canada.

in Japan for innovation within a traditional continuity, resulting in a dazzling range of style and choice."

Bringing to the evaluation of objects the same inquiring sensibility with which he addresses other areas of life, Jay Spectre says, "Let me summarize with a vaguely Oriental-sounding maxim of my own invention. It probably won't make it into future collections of great quotes of the century, but here it is, for what it's worth: 'One important object is worth twenty that are mediocre.' "□

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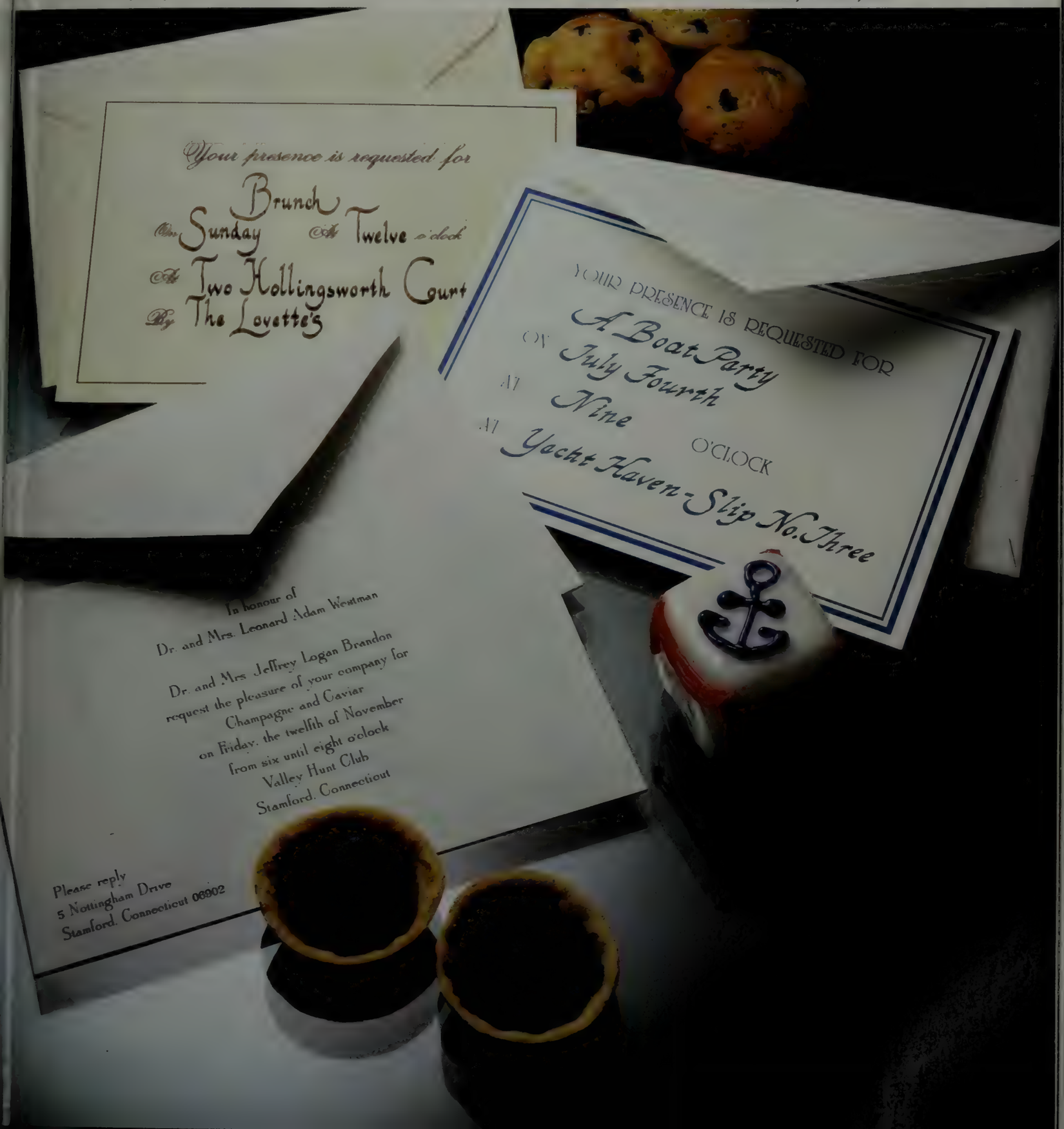
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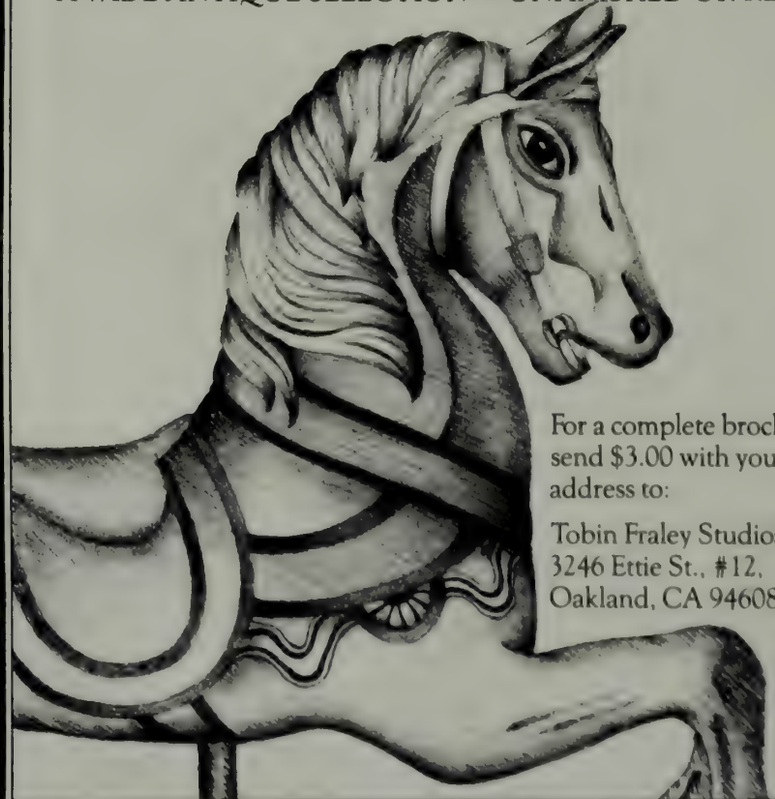




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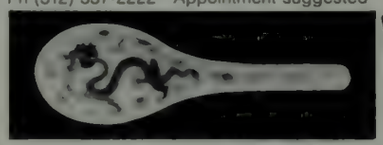
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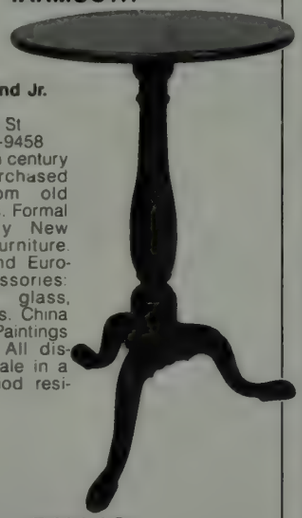
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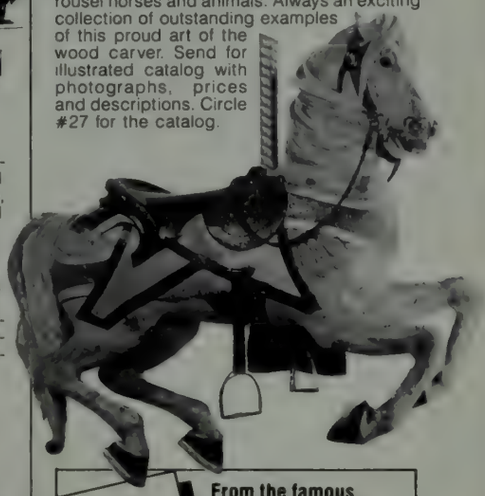
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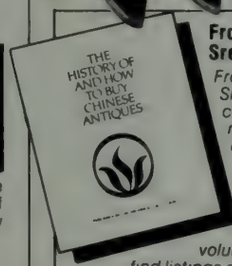
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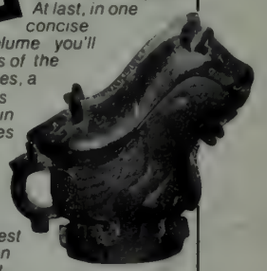
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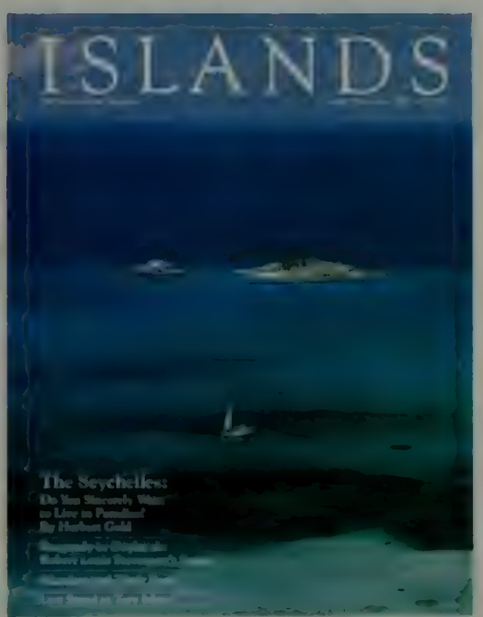
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Carleton Varney in the Virgin Islands

AS A DESIGNER of interiors and fabrics, Carleton Varney is a man of prodigious energy and wide-ranging enthusiasms. For his New York–based design firm, Dorothy Draper & Company, he has designed interiors for resorts such as the noted Greenbrier in West Virginia, an atmospheric castle-turned-hotel in Ireland, and prestigious hotels in the Hawaiian Islands and in the Virgin Islands.

Of his work in tropical locales, Mr. Varney says, "It gives me a new spirit and a new sense of color." Acutely sensitive to the nuances of color and light, he explains: "In the Caribbean, the colors are as unique to the setting as they are vibrant. For example, the water off the Virgin Islands is a brilliant aqua. Mediterranean water is beautiful, too; off Sardinia it's as stunning as in the Virgin Islands, but there its tones are green."

The designer loves the Virgin Islands—United States as well as British—and has a maisonette at Gentle Winds on St. Croix. One of his greatest pleasures is to charter a boat,



Interior designer Carleton Varney relishes the sparkling waters that surround the Virgin Islands. In his office, a wooden ship model hints at a favorite pastime: living on yachts.

and, with his wife Suzanne and their three young children, sail from island to island, living on board. His favorite craft is the *Kwa Heri* (meaning "go in peace" in Swahili), which he charters from Seaborn Yacht Charter, of New York City and Fort Lauderdale.

With a Sunfish, a dinghy and a sailboard aboard the *Kwa Heri*, the Varney children are happily occupied. The yacht has a crew of four: captain, first mate, cook and deck steward, and has accommodations for ten passengers. "It has all the amenities, without being high style," says the designer. "There are no chandeliers, there's no flocked wallpaper, and the decks are natural teak."

"Living on a yacht," he says reminiscently, "you're rocked to sleep by the sea, there are no telephones, and no confinement like there is in a city hotel room. In the morning I dive off the boat and swim before breakfast."

"The food," he adds, "is plain and good. The cook prepares whatever we order—baked fish, steaks, Cornish hen. Once, when we chartered a boat around Valentine's Day, we had a Hungarian cook who served us wonderful goulash and a special heart-shaped valentine cake."

Cruising in the Virgin Islands is not only a pleasure for the designer and his family, it also keeps him in touch with his hotel clients. "At all of these places," says Mr. Varney, "the open-air buildings are 'earth structures.' They incorporate the exterior



Subtle variations in blue—evident in the sky, the sea and distant hills—complement the lush tropical foliage at Trunk Bay, St. John.



On Tortola, single-mast yachts are available for hire at The Moorings. Mr. Varney sails these boats himself, sleeping on board at night to the lilt of the waves.

Continued on page 20

JAMES JACQUES TISSOT (1836-1902)

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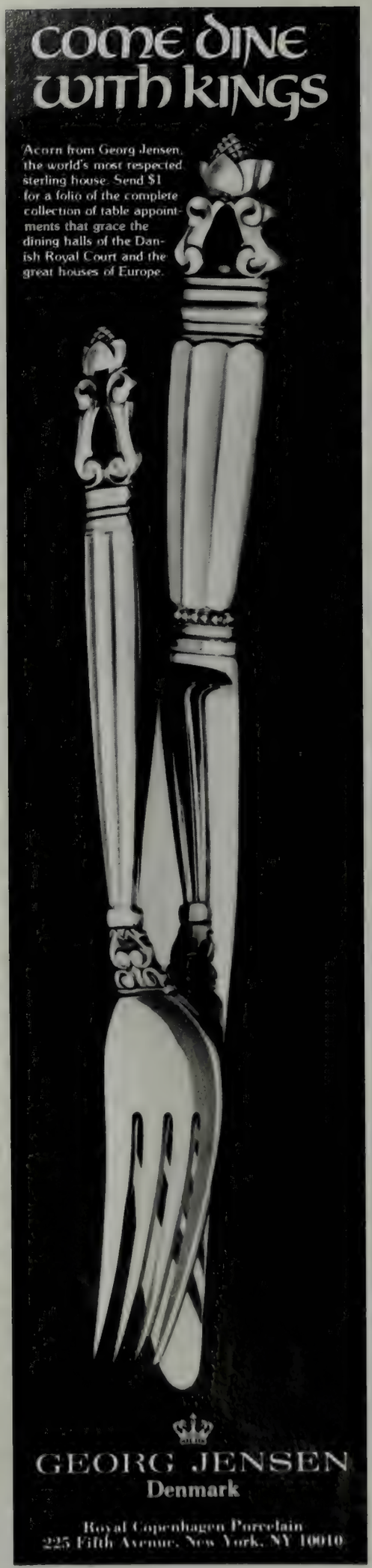
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Carleton Varney in the Virgin Islands

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The Peter Island Hotel (above left) is a focal point of the Virgin Islands for Mr. Varney, as is Caneel Bay's Turtle Bay Estate House (above right) whose interiors reveal glimpses of the sea.

environment—lush and vibrant—into their interiors, and nothing should disturb that. For instance, I use beige canvas chairs on the beach, and I like to paint interiors green when the windows open onto the forest.

"In the tropics," he adds, "everything I do is lower in tone than my interiors in town are, because the environment is so colorful. I use textured terra-cotta flooring, Finnish rugs, linen and duck fabrics, and native art for embellishment. For example, at the town of Roseau on the island of Dominica, the nearest Windward island, the Dominica Crafts Market sells hand-appliquéd fabric wallhangings made by local artists; I find them useful and appropriate in decorating island rooms."

When Mr. Varney sails into the yacht harbor at Peter Island, he has arrived at an island that lies just across a narrow channel from Tortola, the capital island of the British Virgin Islands group. "The Peter Island Hotel and Yacht Harbor form a complex that covers almost half of the small 950-acre island," he explains. "Separate cottages comprise the hotel, clustering together on a point of land between Deadman's Bay and Sprat Bay, under the view of *The Crow's Nest*, a residence built by the late Norwegian shipping magnate Torolof Smedvig. Mr. Smedvig developed the property at Peter Island and built The Crow's Nest for himself. Today his home, as well as the cottages, can be rented."

When staying on Peter Island, excursions are likely to be true adventures. "You don't walk down the streets to restaurants," says Mr. Varney, "you sail to them." Cooper Island, a small island a few miles across that aqua sea from Peter Island, boasts one of Mr. Varney's favorite restaurants. "We radio in to the Cooper Island Club—a restaurant on the beach—and order dinner in advance. A native islander cooks seafood, fresh lobsters and carrot cake, and it's all washed down with refreshing local rum beverages."

About a three-hour sail from Peter Island is Foxy's Bar, on the island of Jost Van Dyke. "Foxy's has real island atmosphere," Mr. Varney notes with amusement. "The walls are cluttered with driftwood and miscellaneous found objects, the cocktails are terrific, and the people are friendly.

"On Tortola, a mountainous volcanic island like Jost Van Dyke and Peter Island, there is a boat charter service, Moorings, at Road Town, the capital city. Moorings has nearly eighty 'bare boats'—without crew—for hire. Single-mast yachts are available for hire by the week; they're called 'white hulls,' because of their

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Carleton Varney in the Virgin Islands

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DIANA HUNT

Mr. Varney suggests a sail to the abandoned mines on Virgin Gorda, where aged fragments of quartz and malachite bake in the sun.

paint. Two great shops are drawing cards for me: Castaways Boutique, for island fashions, and Bonkers Gallery, for imported fashions."

On Virgin Gorda, another of the British Virgin Islands near Peter Island, Carleton Varney is decorating the interiors of a hotel complex at Little Dix Bay. The cottages are built in the cone-topped tropical *palapa* style, sometimes with open louvres instead of traditional windows, and quite often perched on stilts.

Discovered by Columbus in 1493, volcanic Virgin Gorda has sea baths—natural pools of saltwater surrounded by rock ledges; the Varneys particularly enjoy diving and swimming there. "The beaches at Virgin Gorda tend to be relatively crowded, though," the designer admits, "because other charter groups come to dive into the sea baths. There are also abandoned copper mines to explore, and some nearby islands to sail to for day trips. One of these, Anegada, a coral island, is level, rather than mountainous like the volcanic ones."

On St. John, in the U.S. Virgin Islands, the Caneel Bay hotel complex, which began as a Danish sugar plantation in the 1700s, has been a resort since the 1930s. The designer describes the inviting Turtle Bay Estate House and the Sugar Mill, both at Caneel Bay, as restaurants

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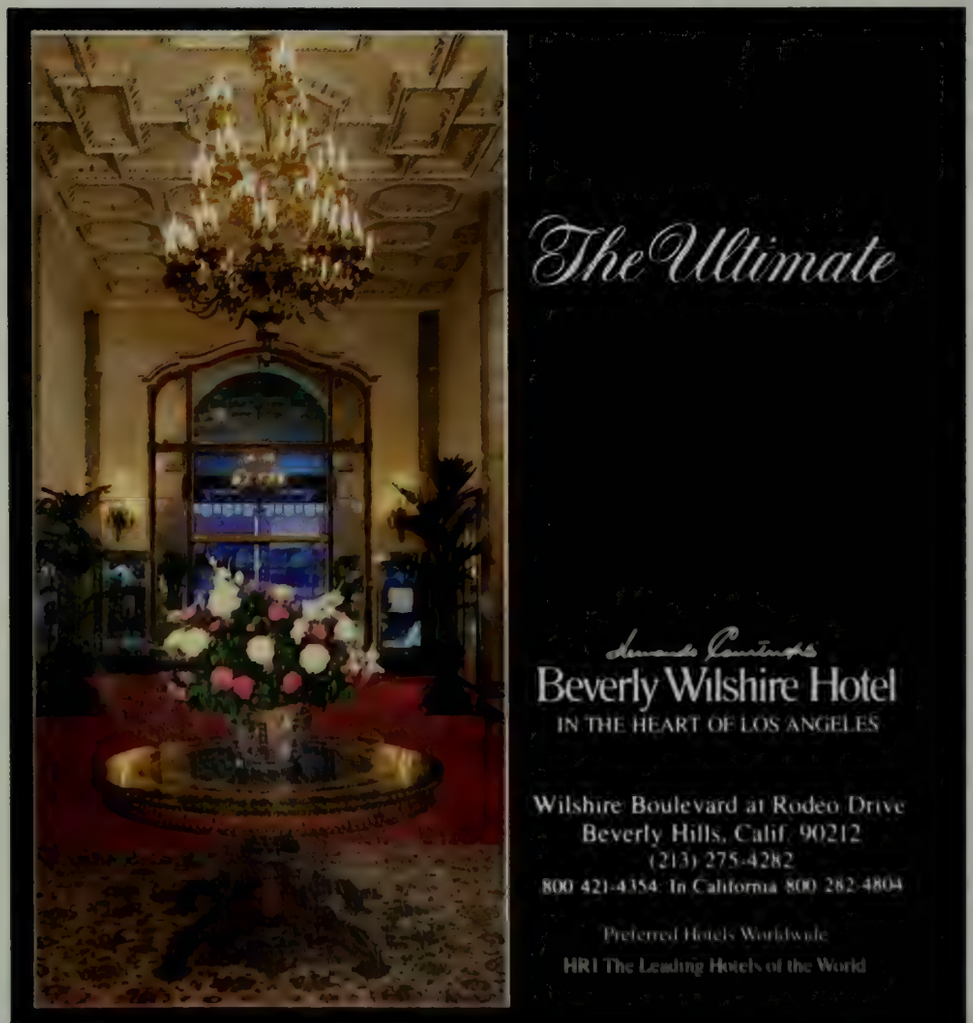


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Carleton Varney in the Virgin Islands

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JAMES T. GONG

ABOVE: In Christiansted, St. Croix, Mr. Varney enjoys dining on the brass-railed porches of the Comanche Club. BELOW: A similar open-air arrangement characterizes Mongoose Junction, St. John, a shopping complex featuring the earth-toned pottery of Donald Schnell.

that have open-air interiors and good, simple food. "Simple is better," says Mr. Varney. "Island food is best when it's not complicated.

"There is an interesting shopping complex on St. John, called Mongoose Junction," he adds. "Shops and restaurants are built on several levels in the traditional elevated open-air island style of 'sticks and posts.' Among the shops there is Ardec, which sells ceramic tiles from different countries, wooden bracelets, wool blankets and robes, and Gabriella Crespi accessories, made in Italy of cork, with gold trim. There is also an R&I Patton shop, selling gold jewelry; a pleasant restaurant called the Moveable Feast; and the best potter in the Virgin Islands—Donald Schnell, whose pieces are in distinctive beige and brown earth tones."

The designer recommends a slightly circuitous route to St. John:

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Carleton Varney in the Virgin Islands

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Carleton Varney's favorite sailing vessel, the *Cara Mia*, lies anchored offshore as the setting sun turns the Caribbean to shimmering fire.

that is, flying into the airport near Christiansted on St. Croix, from which airbuses depart regularly for Caneel Bay Landing in Christiansted might occasion a shopping layover of its own. "Little Switzerland is the best shop for diamonds, and Cavanaugh's sells good rattan. Also Bailey's Beach, an attractively designed restaurant with white lattice fences and a tent roof, serves excellent lobster, seafood and salads." His favorite restaurant for Danish food is the Top Hat. And when he stays overnight in Christiansted he likes to breakfast at the Club Comanche, which serves a wake-up beverage made of cranberry juice and rum. The Comanche has vanes or narrow second-floor porches, which are built out over the street in island style.

After several years of traveling frequently to the Virgin Islands, both for business and pleasure, Carleton Varney knows well what he likes there and he has become a familiar presence. He says with lighthearted assurance, "If you go to Caneel Bay, Little Dix Bay or Peter Island, just tell them Carleton sent you."

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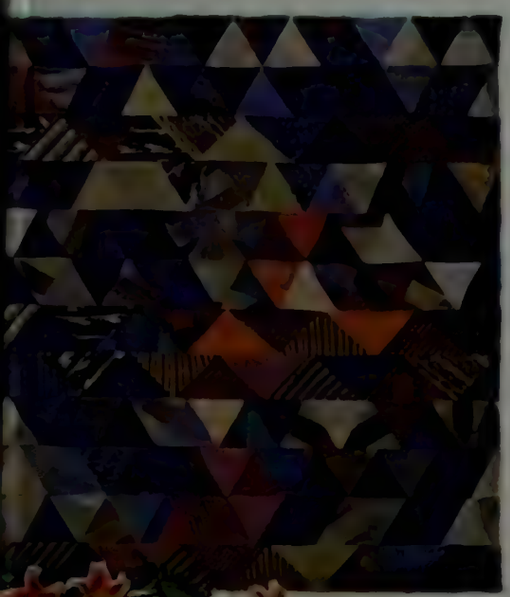
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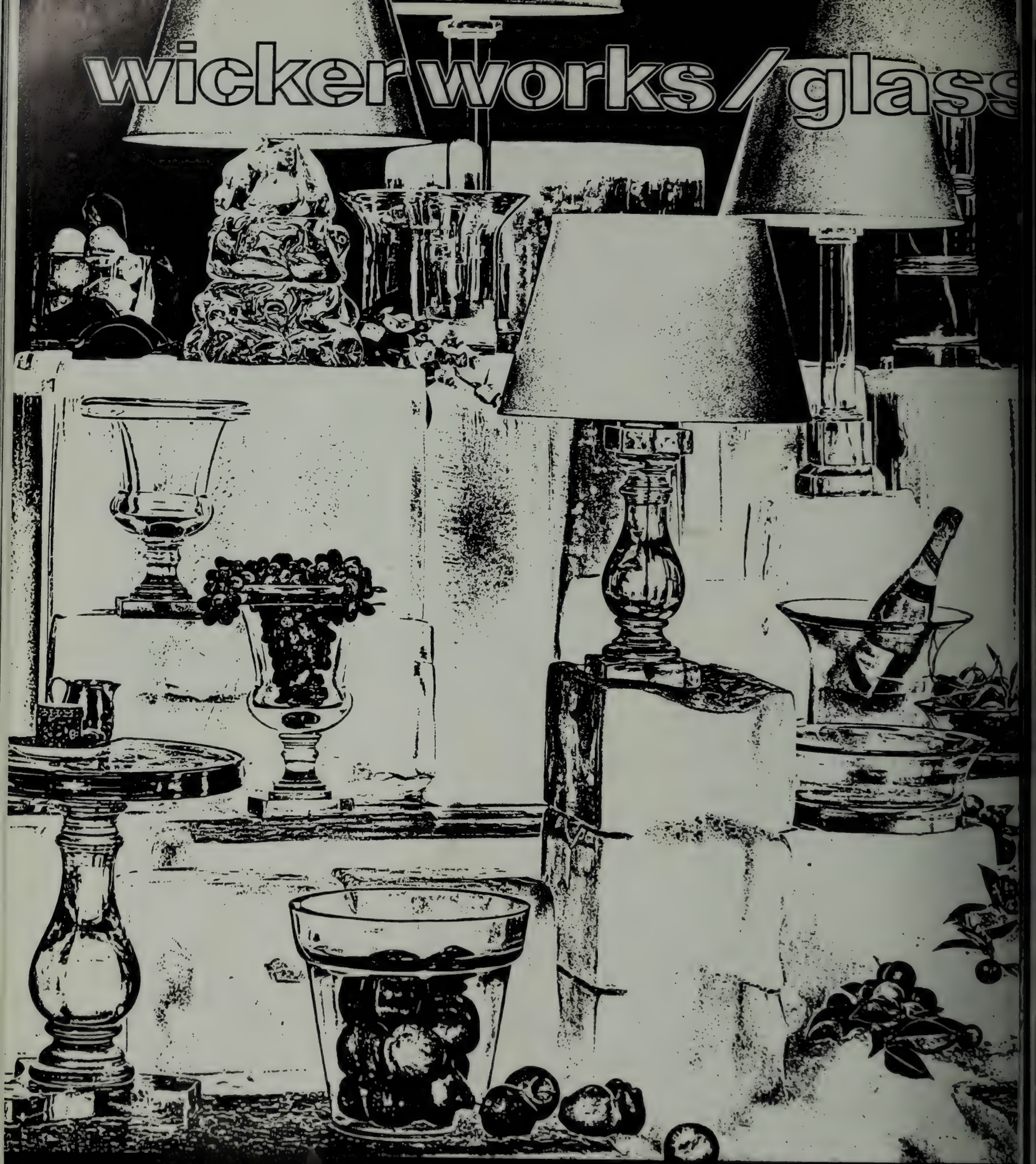
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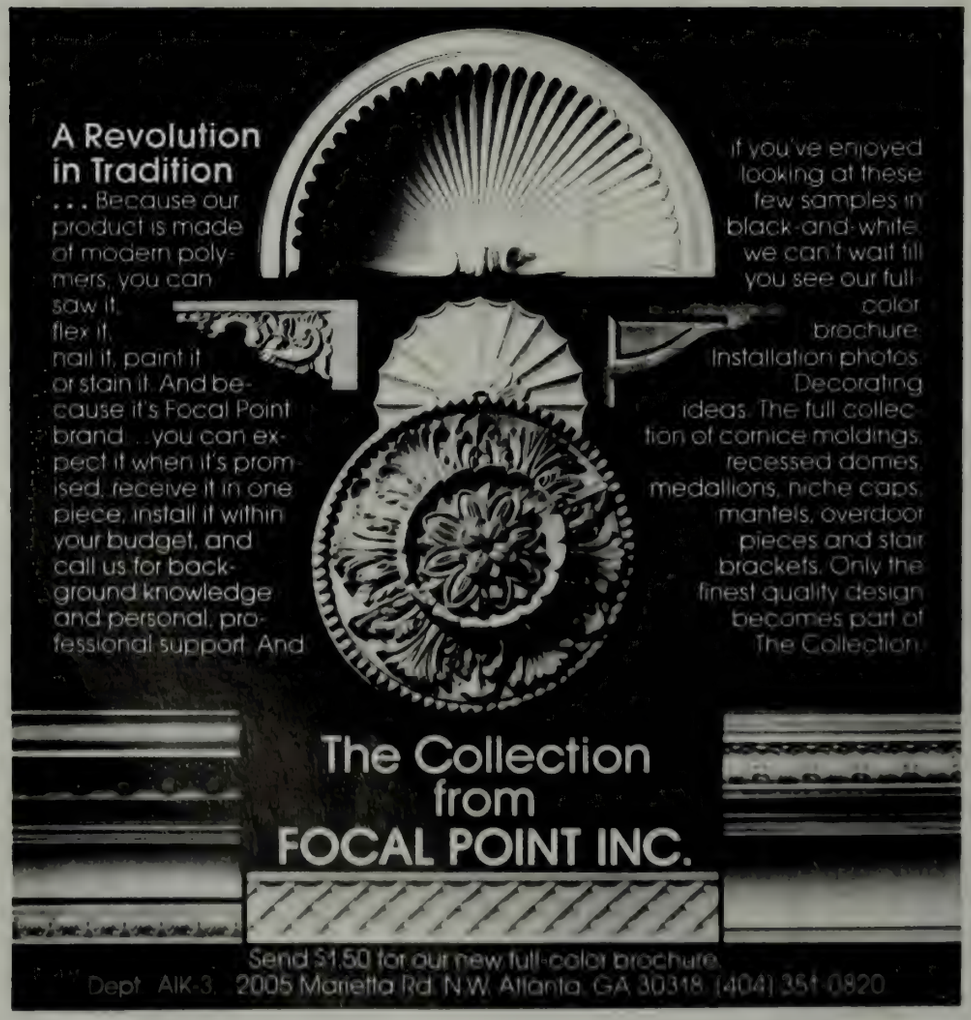
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ONE OF THE MOST gratifying results of the recent art boom is the increasing knowledge about world art and the artists themselves. Long-overlooked painters and sculptors are being rediscovered and reinterpreted. And historians are finding new information about already-well-known artists. Book publishers have been quick to explore these new findings.

The Paintings of James McNeill Whistler, *by Andrew McLaren Young, Margaret MacDonald, Robin Spencer, Hamish Miles; 670 pages, 438 illustrations, 123 color plates. Yale University Press, New Haven and London, 1980.*
Whistler's sensitive full-length portraits and his impressionistic visions of nocturnal London and Venice are among the favorite paintings of the nineteenth century. Yet there has been no comprehensive study of his works until *The Paintings of James McNeill Whistler.* Arranged in two volumes, one including the text, the other the illustrations, this catalogue raisonné meticulously tracks down the numerous works that Whistler started, the ones he never finished, and even works he destroyed. The text also describes their ownership over the years, their present condition, and their exhibition history.

This is a remarkable feat, one that took several art historians twenty-five years to complete, because, as Hamish Miles, professor of fine arts at the University of Birmingham, writes in his preface, Whistler was notoriously indifferent to the dates and the identifications of his paintings, even changing the titles of some works years after their completion.

Many of the stories behind various paintings are delightful, such as the afternoon in the summer of 1871 when he and his mother took a boat ride down the Thames, because she was too tired to continue sitting for her portrait, *Arrangement in Grey and Black,* otherwise known as *Whistler's Mother.* When they returned to his studio overlooking the river, later in the day, Whistler was suddenly inspired to paint the view of the Thames with the Chelsea shore and the tower of Old Chelsea Church in the distance. While the early evening light faded, the artist stood by the window and hurriedly painted the scene as his mother handed him brushes and tubes of paint. By the time the moon had risen, Whistler had completed most of his dreamlike *Nocturne: Blue and Silver—Chelsea.*

Usually Whistler did not work quite this quickly or easily, according to Professor Hamish. An uncompromising perfectionist, he destroyed dozens of canvases that his friends thought good. Comte Robert de Montesquiou-Fezensac had to pose over one hundred times before Whistler was satisfied with his portrait, *Arrangement in Black and Gold.* But Whistler's subjects put up with his often-difficult behavior. This was the degree of esteem that he enjoyed during his lifetime, and it reveals the pleasure that awaits anyone who delves into these two volumes.



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Color harmonies impart a decorative flavor to *Symphony in White, No. 1,* one of 500 works featured in *The Paintings of James McNeill Whistler,* an insightful two-volume study, which forms the first inclusive catalogue of Whistler's art.

In Rodin's Studio, *by Albert E. Elsen; 192 pages, 155 illustrations. Cornell University Press, Ithaca, New York, 1980.*
In 1977, Albert E. Elsen, a professor of art history at Stanford University, discovered a remarkable collection of old photographs at the Musée Rodin in Paris. Previously unknown to all but the museum's curators, this was Rodin's own photography file, and it showed his several studios, various sculptures in different stages, even Rodin himself. *In Rodin's Studio* presents a representative selection of these photographs for the first time.

In its unassuming way, this is a great book, because it offers a fresh viewpoint on this long-revered sculptor. These photographs, writes Professor Elsen, "show us the light and space in which Rodin's sculptures were made and judged." Even works like *The Kiss* and *The Thinker* acquire a new meaning because "we can now experience them afresh, in the first moments of their completion."

Why did Rodin go to all the trouble of hiring gifted photographers in the first place? Not a photographer himself, he worked alongside them to ensure that their images were works of art in their own right. The publicity value of these photographs was one of Rodin's motives.

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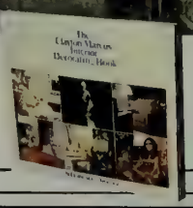
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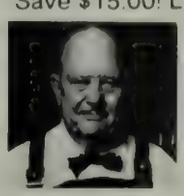


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New Insights into Artists

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MUSEE RODIN

Unusual photographs from *In Rodin's Studio* document the often unseen creative process. Here, the artist poses for a solemn portrait.

As the most famous sculptor of his time, he received thousands of requests for images of his works.

But, as Professor Elsen explains, Rodin had a nobler vision for this photography than the promotion of his fame, otherwise he would not have permitted photographs of his cancelled works or sculptures in progress, such as a bust of Proust, with clearly visible metal struts. His intention was to share his love of sculpture and to reveal the artist as a skilled craftsman, rather than as a magician.

These photographs, moreover, became an integral part of Rodin's creative process. Instead of marking or recarving a plaster model, he drew possible changes on a photograph. "For Rodin," writes Professor Elsen, "art was a continuum, uninterrupted by its realization in permanent form or disposal by sale. Rather than searching for perfection and conclusions, Rodin looked upon all that he did as potential beginnings for new variations and new outcomes."

In Rodin's Studio is a penetrating work on art, photography and the creative process. As Professor Elsen

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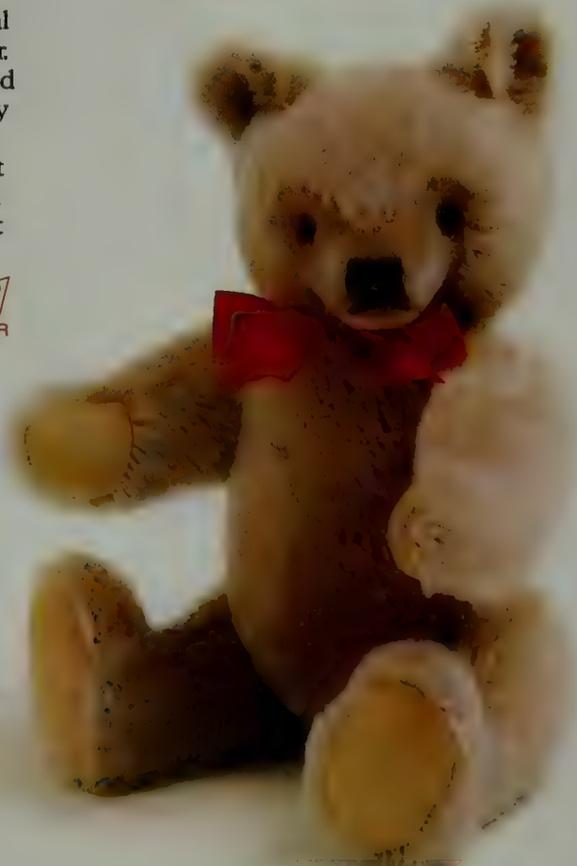
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New Insights into Artists

continued from page 276



MUSEE RODIN

From *In Rodin's Studio,* a photograph of uncompleted casts is part of a rare collection of pictures retrieved from the Musée Rodin in Paris.

observes: "These old photographs give us an unprecedented intimacy with the artist and his work."

American Folk Painters of Three Centuries, *edited by Jean Lipman and Tom Armstrong; 233 pages, with 226 illustrations, 159 color plates. Hudson Hills Press, New York, 1980.*

This book marks a turning point in the understanding of American folk art, in that it is the first title to focus on the artists' lives and careers, rather than on one particular individual's work, a certain period, or one region. Twenty-one art authorities have written the chapters about thirty-seven folk artists.

Several of these artists are already well known. Edward Hicks, the Quaker minister who painted various versions of *The Peaceable Kingdom* and *Penn's Treaty with the Indians,* also decorated furniture to support his family. But other painters remain obscure. After decades of scholarly detective work, no one has discovered the name of the gifted Beardsley Limner, so named for his two portraits of Mr. and Mrs. Hezekiah

continued on page 280

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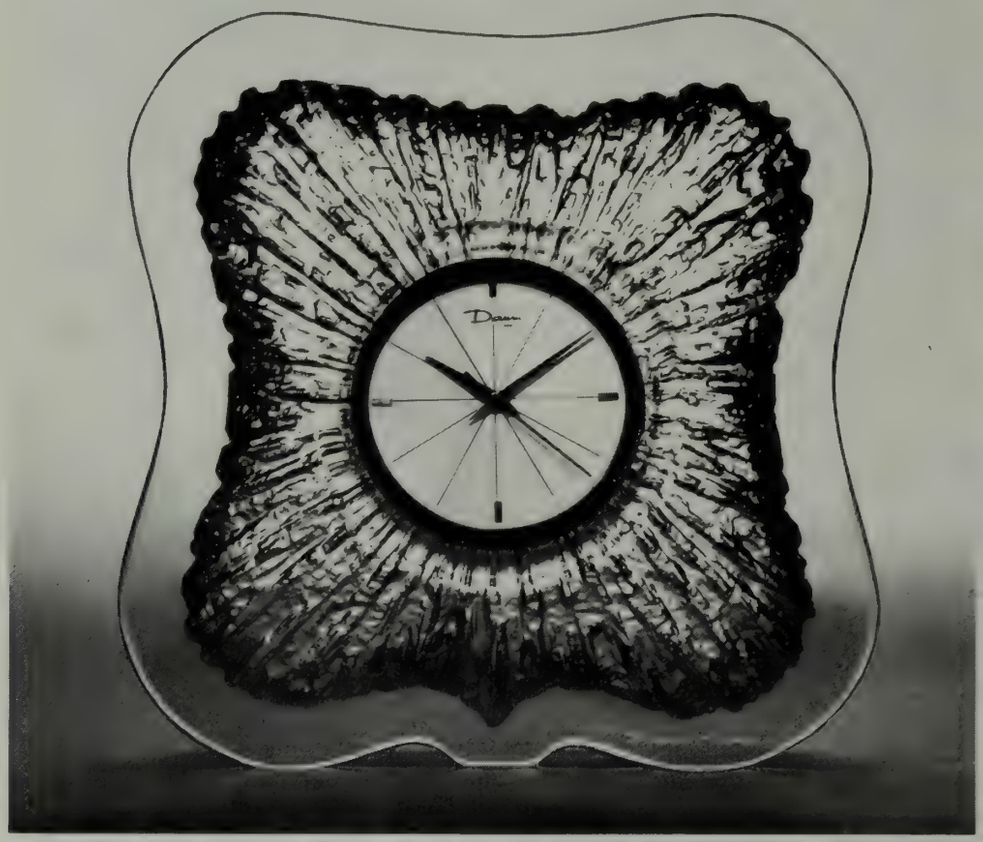
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New Insights into Artists

continued from page 278



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A lavishly illustrated tribute to the folk art tradition, *American Folk Painters of Three Centuries* includes artist Ammi Phillips's endearing portrait *Girl in Red with Her Cat and Dog.*

Beardsley, circa 1785–1790. All that is known is that he worked in New York, Connecticut and Massachusetts from 1785 to the early 1800s.

Most folk painters were not professionals, but simply people who wanted to express themselves or to record their likenesses and surroundings in the days before photography, like the New York carpenter/house painter Joseph H. Hidley or the Maine Congregationalist minister Jonathan Fisher. One of Fisher's finest canvases is his *Self-Portrait,* of which he made three copies.

With many of these canvases published in color for the first time, *American Folk Painters of Three Centuries* is sure to encourage further investigation into the lives of America's folk artists. Just twenty years ago, only a handful of art historians had heard of Ammi Phillips, and the total number of his paintings was estimated at several dozen. Today he is one of the most sought-after folk artists, and over five hundred of his paintings have been accounted for. Perhaps we may even discover the name of the Beardsley Limner in the not-too-distant future.□

—*Charles Lockwood*



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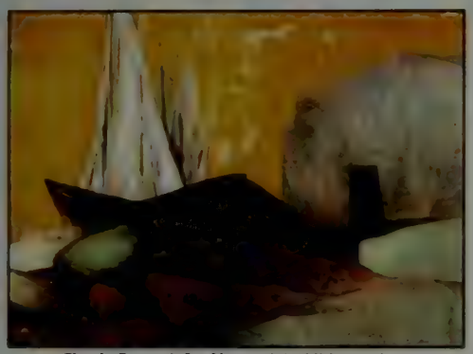
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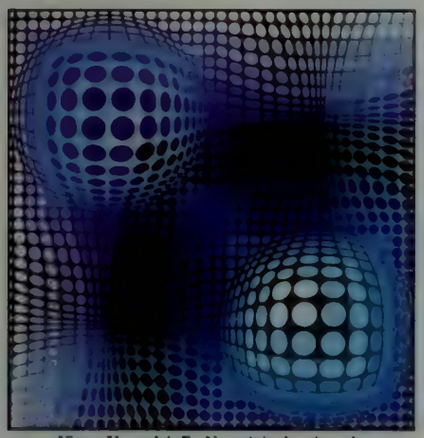
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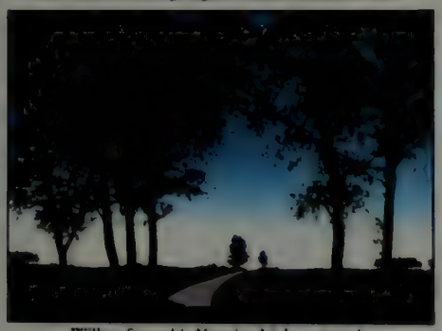
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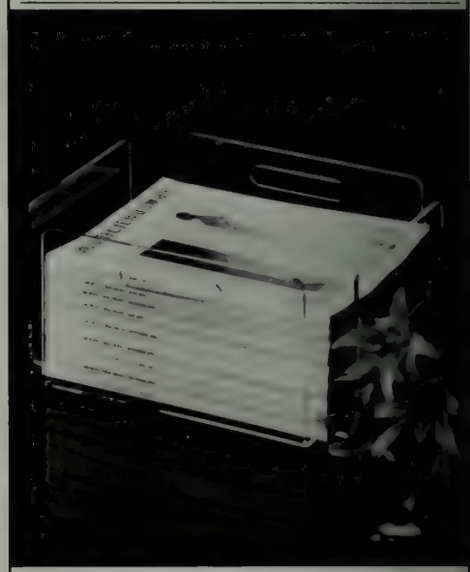
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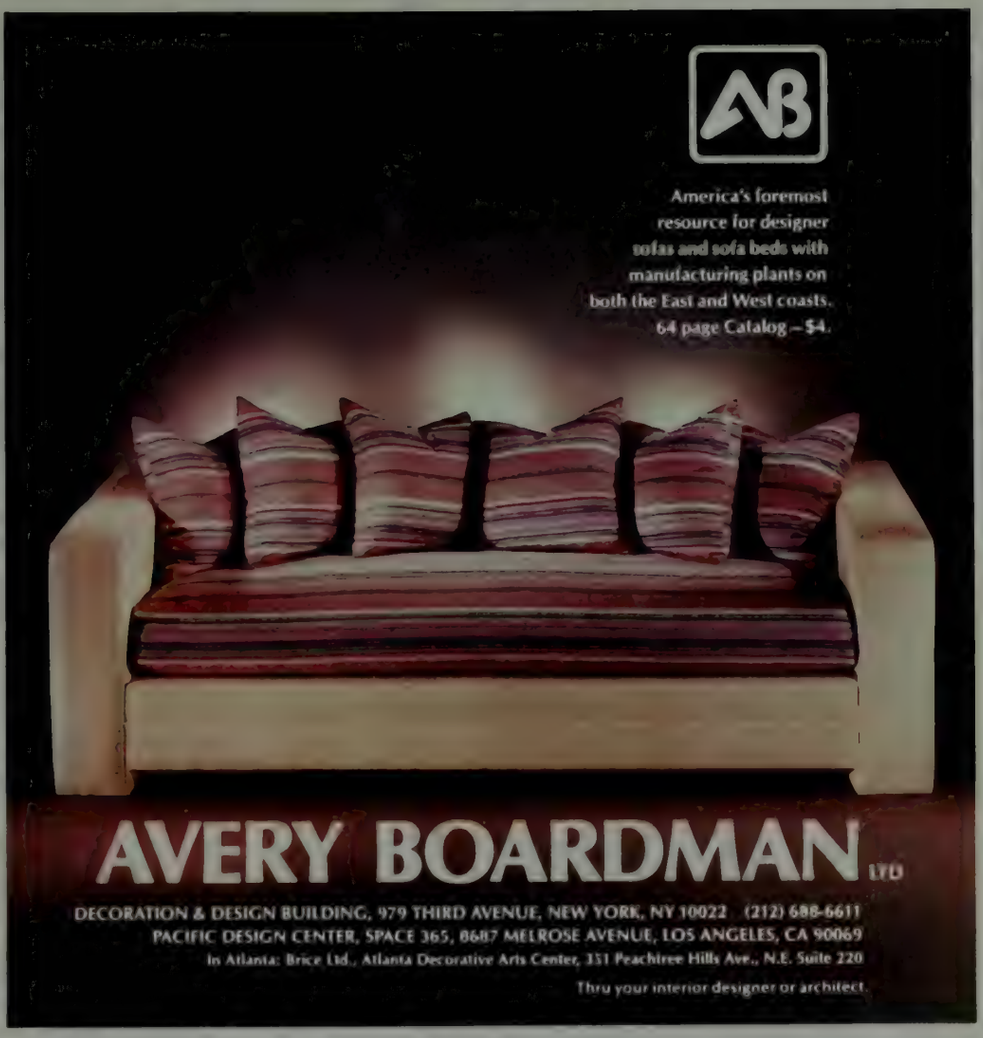
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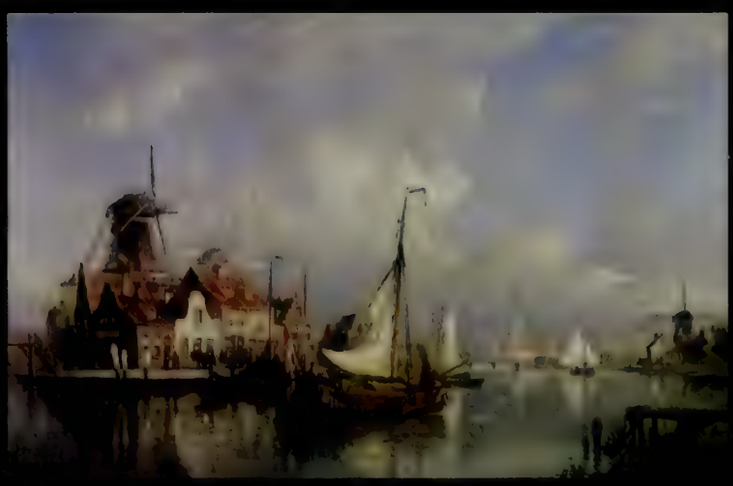
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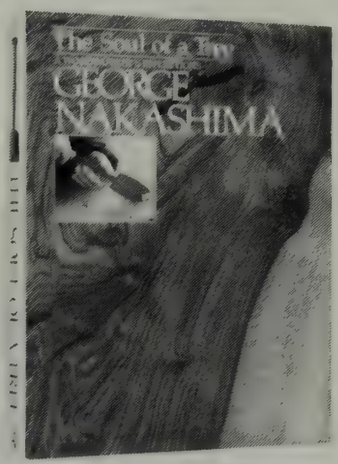
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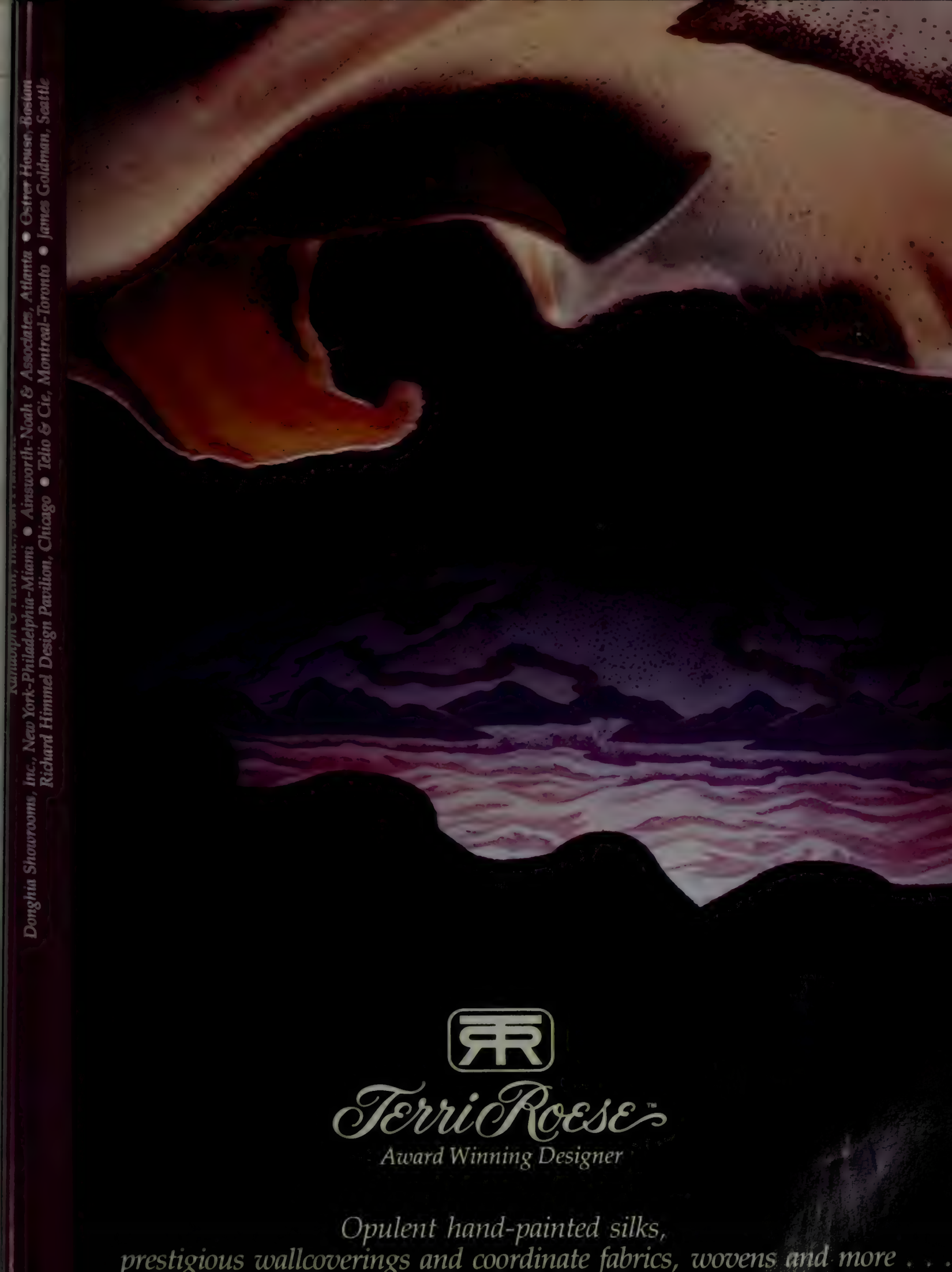
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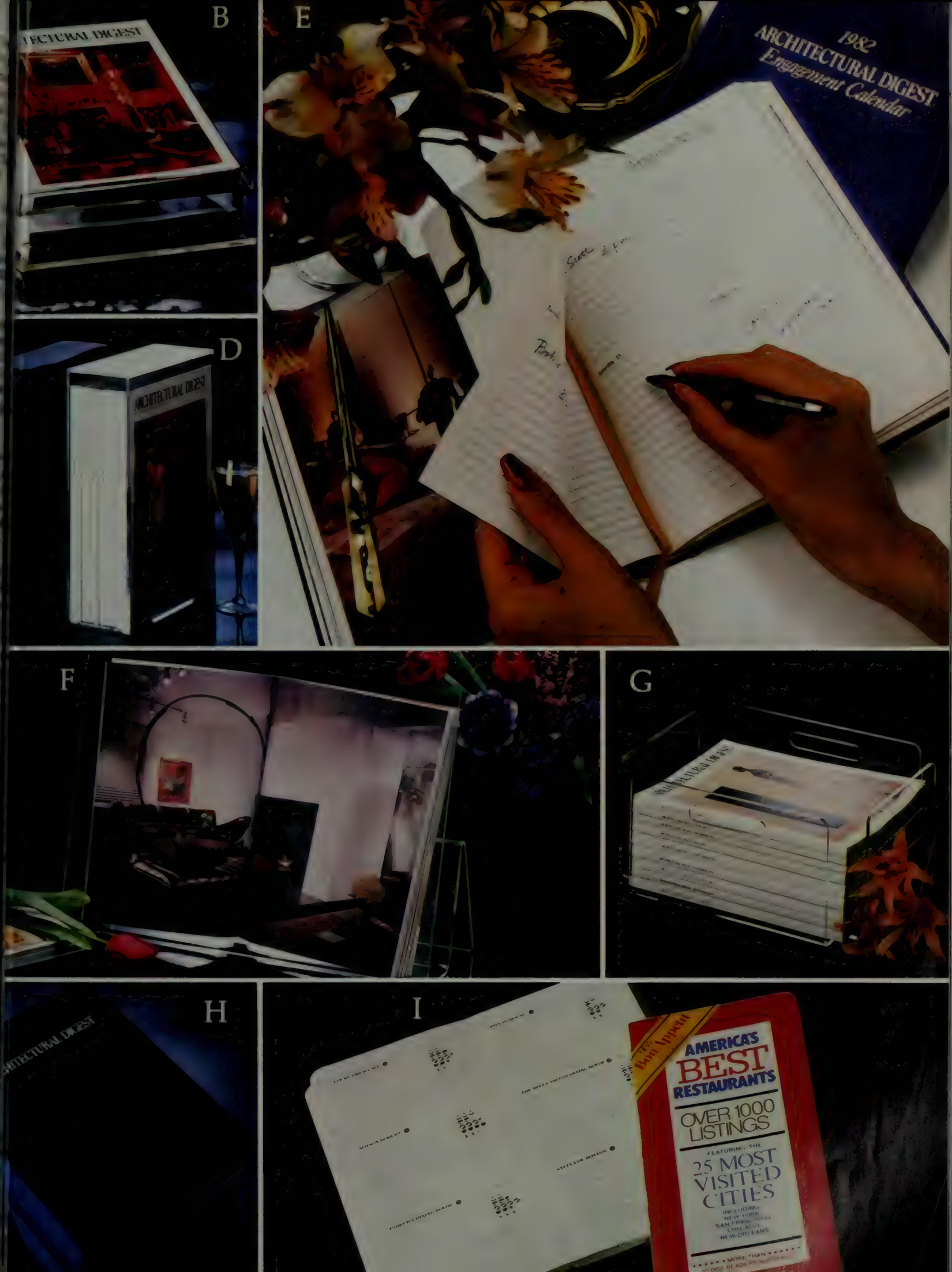
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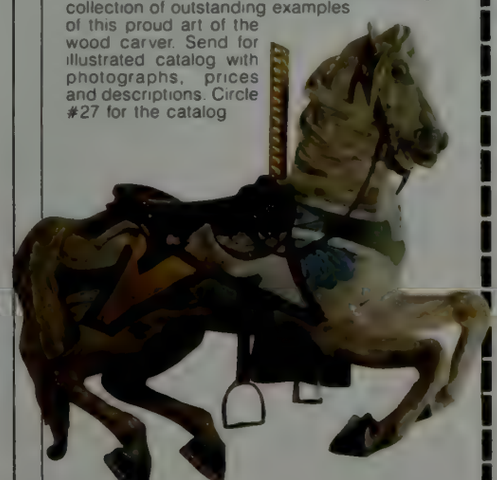
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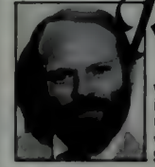
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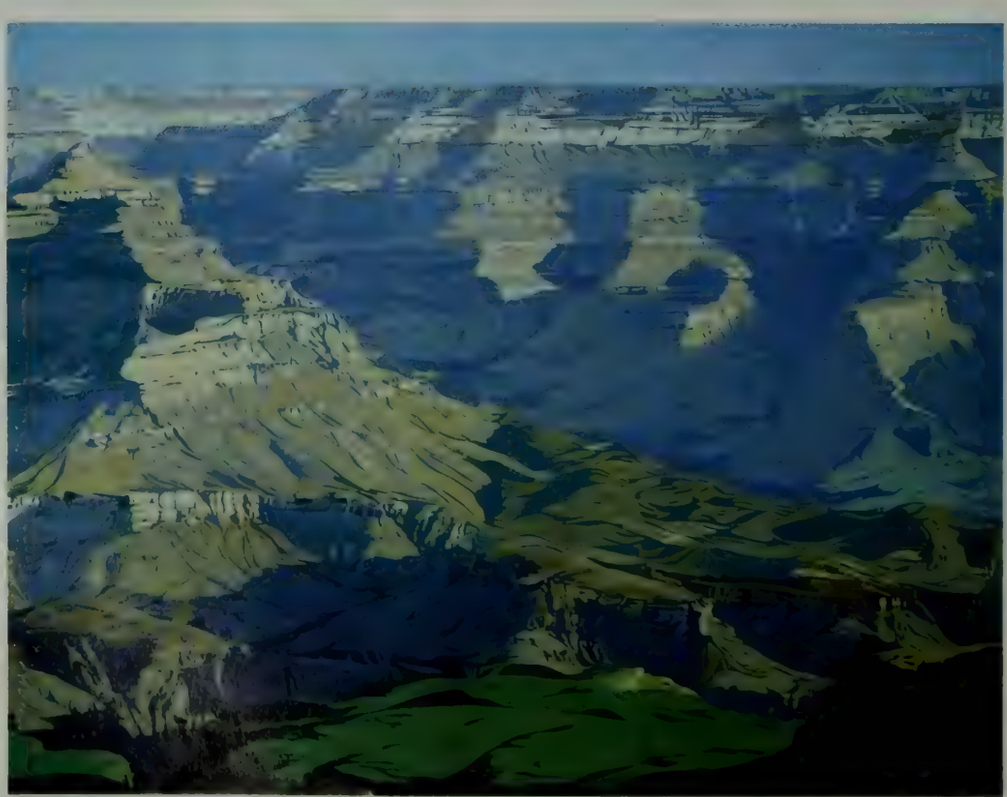
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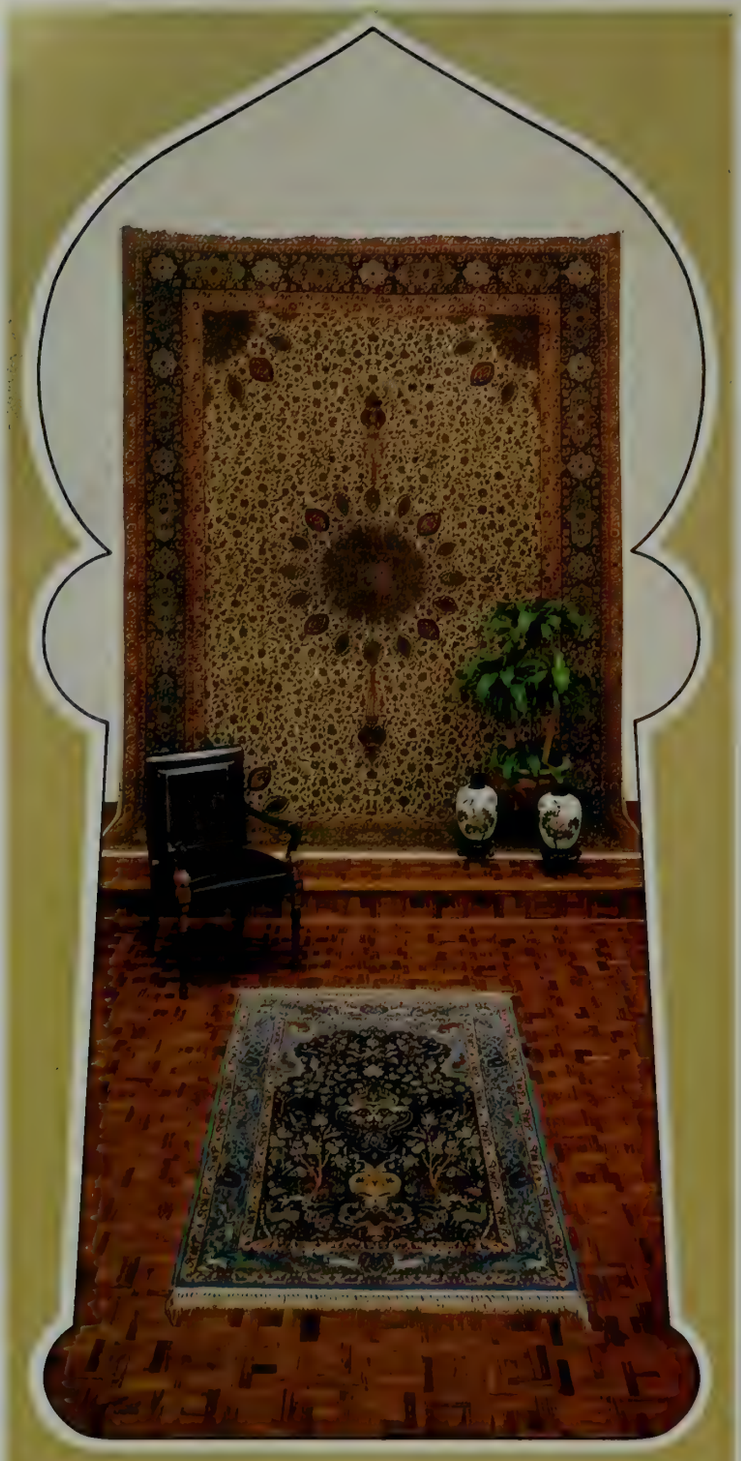
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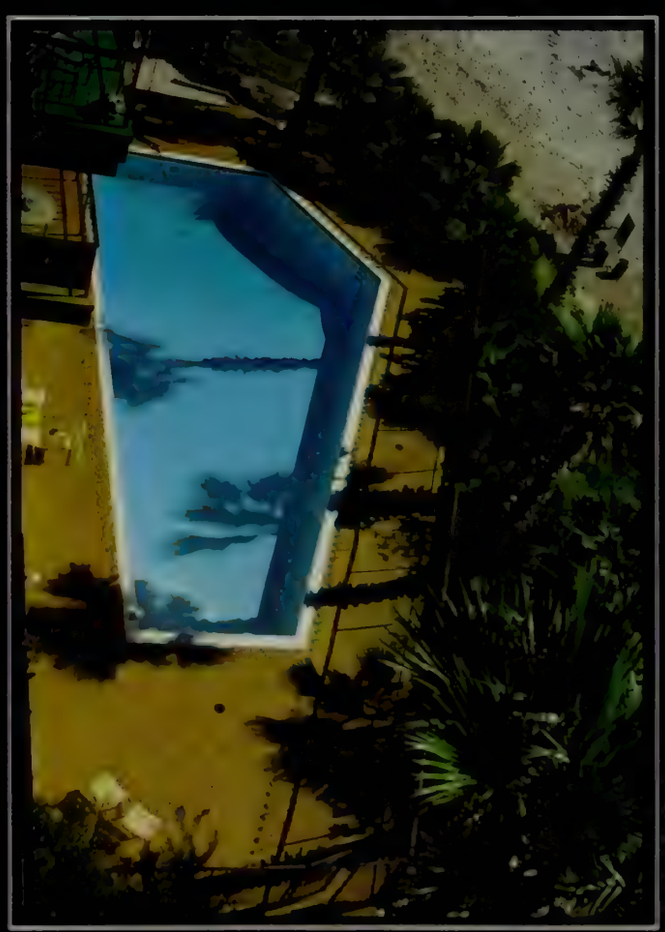
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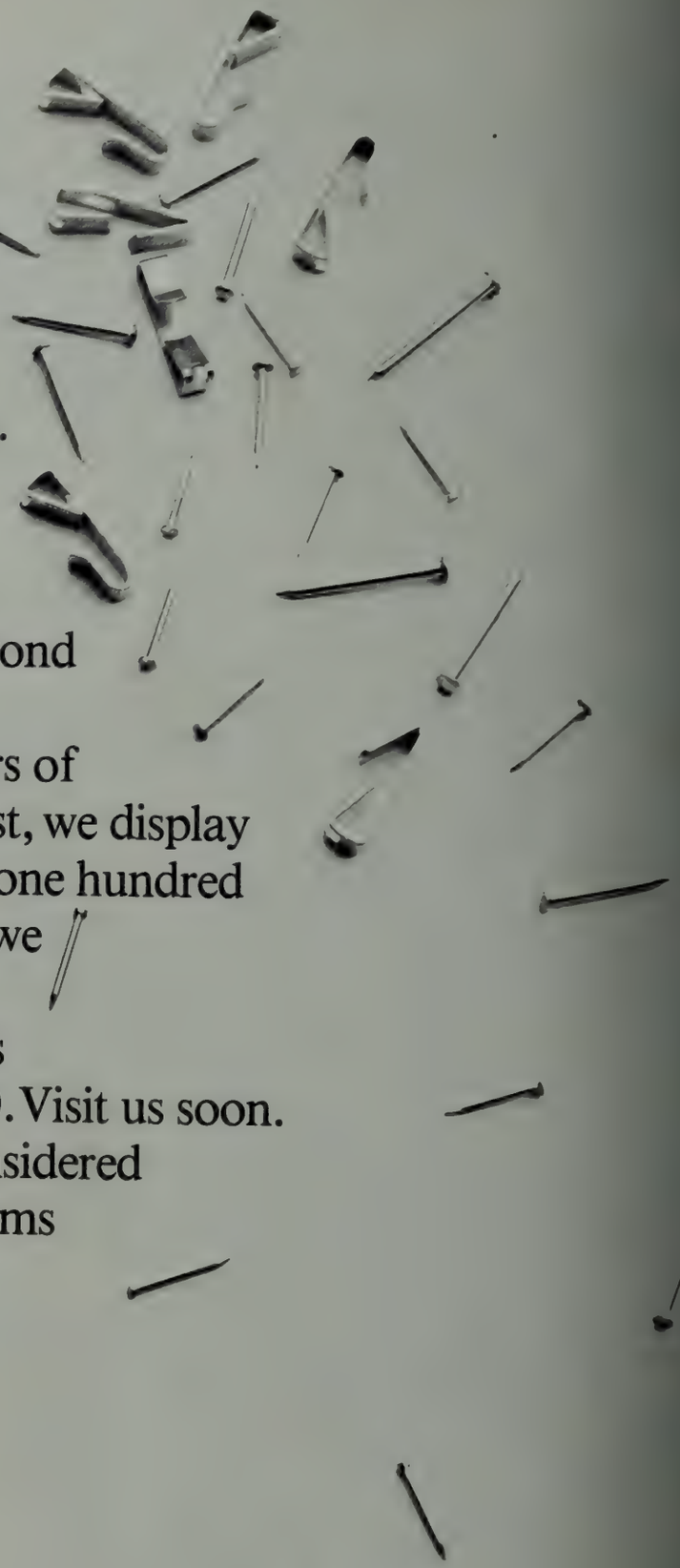
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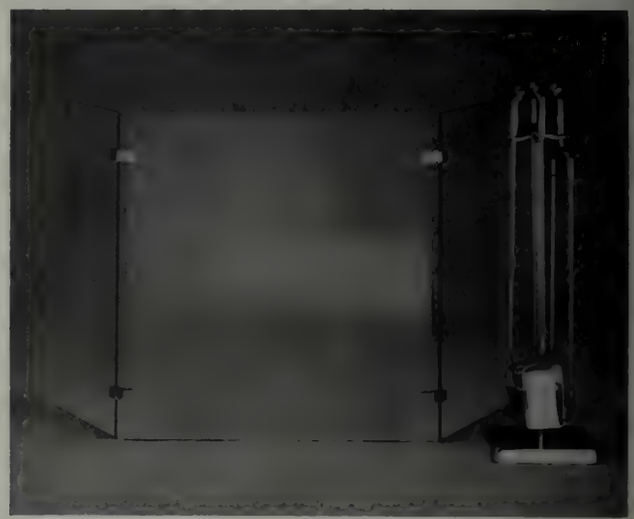
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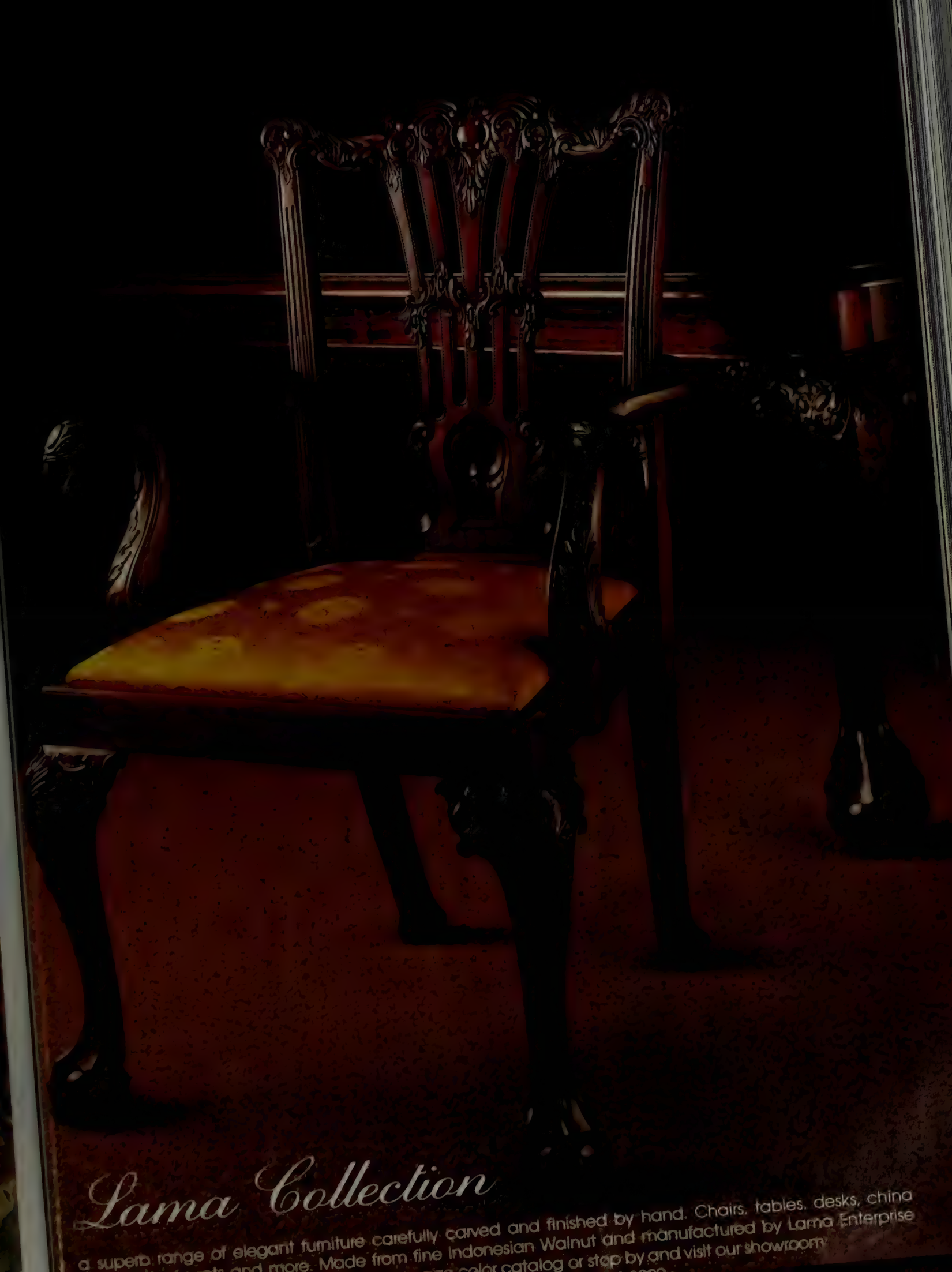
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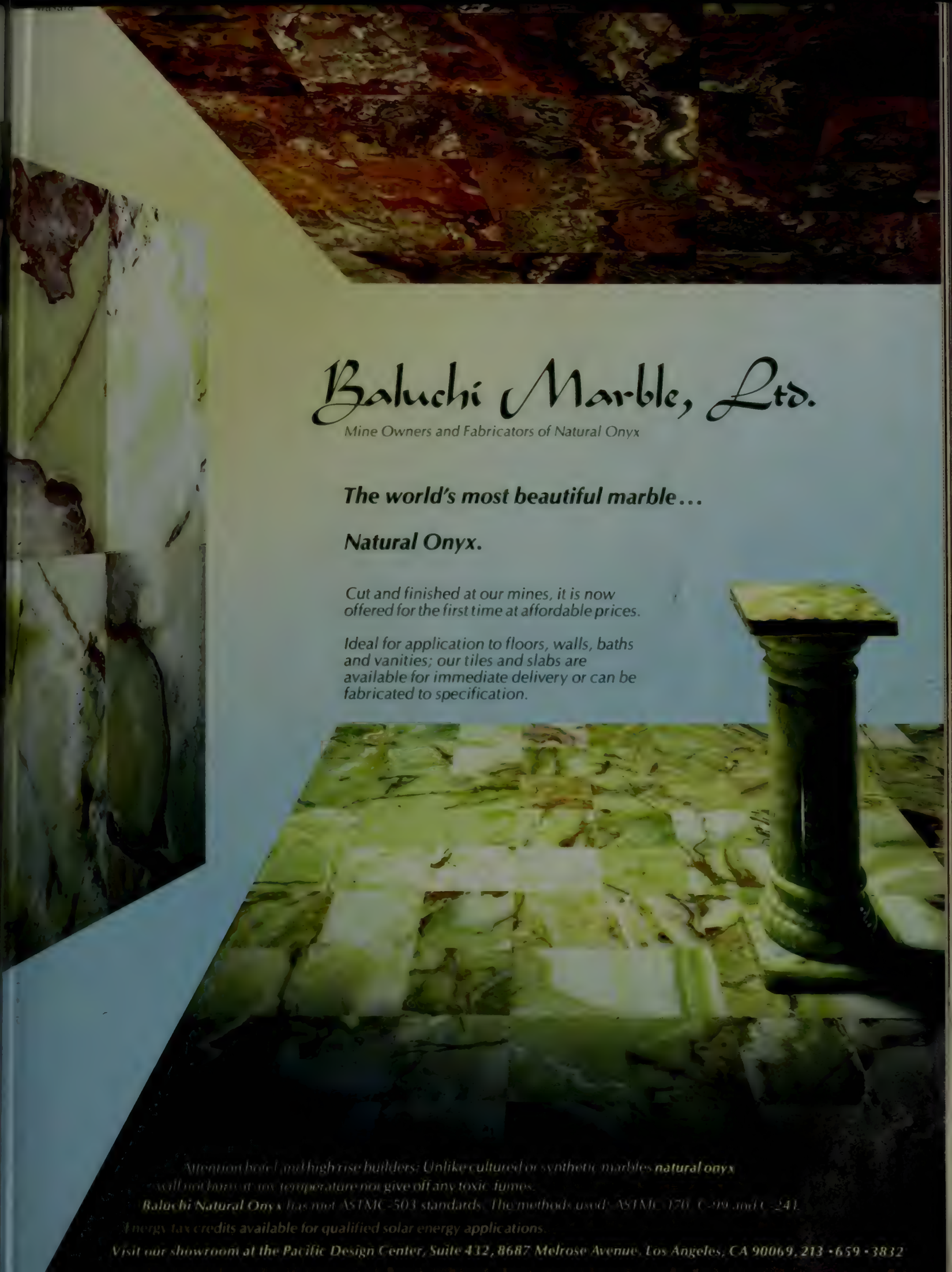


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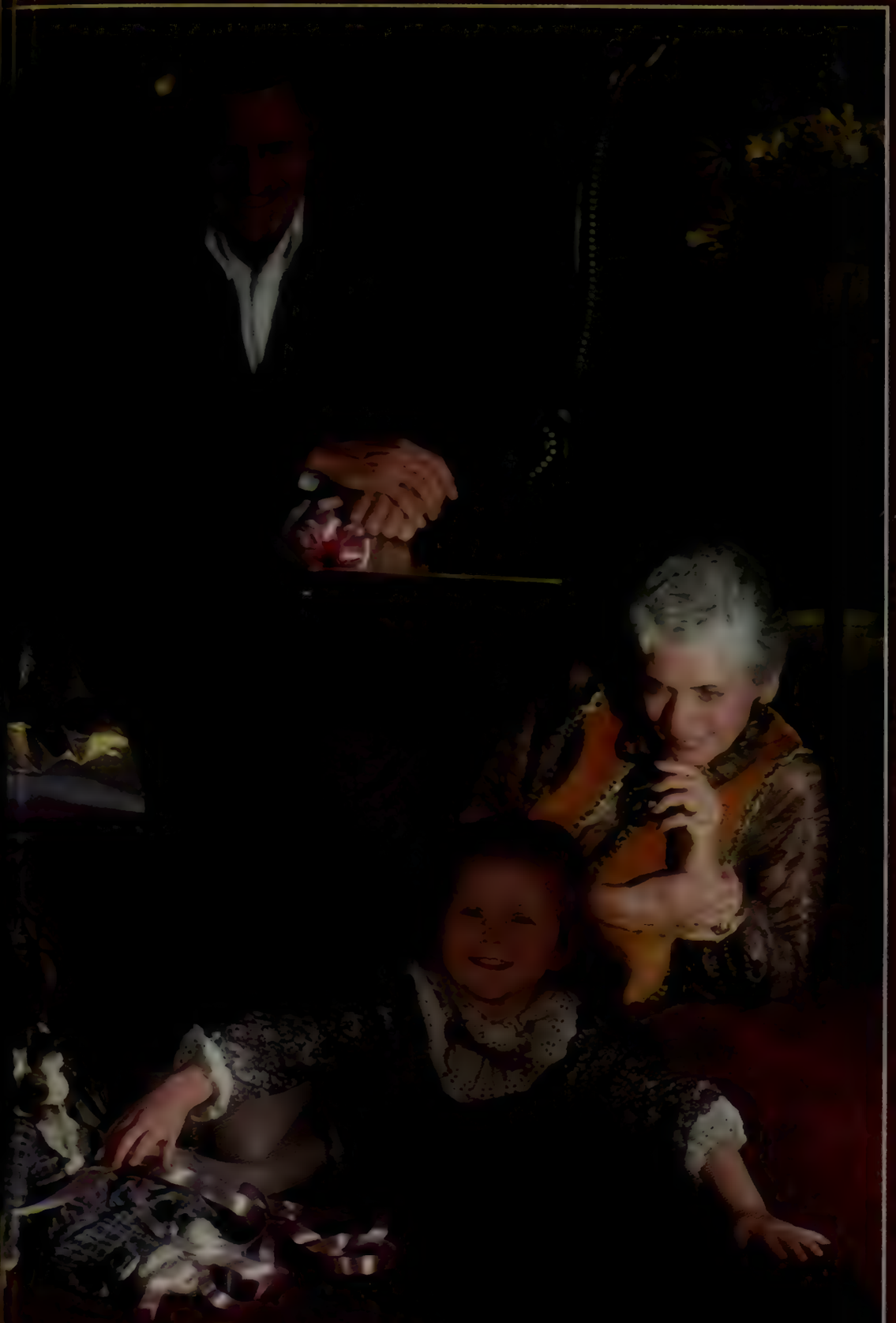


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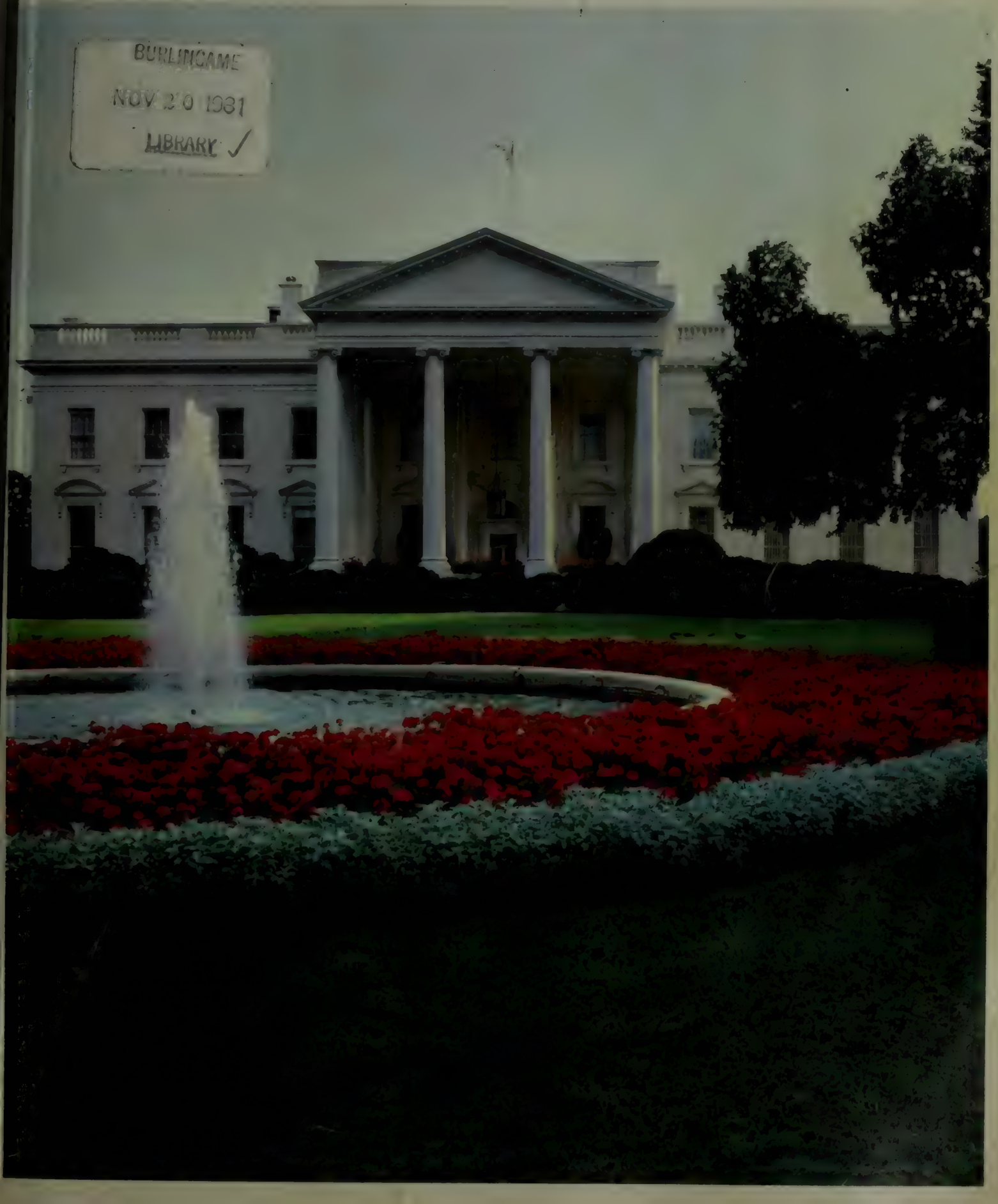
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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
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5900 Wilshire Boulevard, Los Angeles, California 90036.

I applaud the variety, balance and taste in your July 1981 issue. It is the touchstone by which all future issues of your magazine will be judged.

Russ T. Alsobrook
Pasadena, California

I was just delighted with Georgia O'Keeffe's Spartan retreat!

Sally Hunter
Alexandria, Virginia

The article on Miss O'Keeffe's home in the July 1981 issue mentions that she spent many summers with Alfred Stieglitz at *Ghost Ranch.* In fact, according to her biography, Stieglitz was never in New Mexico at all.

Elisa Marans
Glendale, California

I have been by Georgia O'Keeffe's home many times, and I have always wanted to see the inside of her unusual house. *Architectural Digest* has opened the door for me.

Frank E. White
Beaumont, Texas

"Décor in the Grand Manner," in the July 1981 issue of your publication, made me gasp! The Texas penthouse is a pathetic architectural design statement, which endorses nothing but conspicuous consumption, vulgarity and ostentation.

J. Dennis Sanchez
Chapel Hill

I once asked Loyd Taylor if he had any philosophic advice for a design student. His response was: "Set your standards very high and have the intestinal fortitude to stick to them throughout your career." We see the culmination of such a philosophy in Loyd Taylor's and Paxton Gremillion's superb design for the Texas penthouse in your July issue.

Ted M. Glasgow
Greensboro, North Carolina

In this city, famous for its beautiful old homes, the survival of Mary Todd Lincoln's home was threatened for years. Only hard work and vision saved the structure, and your June 1981 feature made me aware that the "best from the past" can still survive.

Ellen Harris
Lexington, Kentucky

Your article on Robinson Jeffers's *Tor House* and Hawk Tower in the July issue has been read and reread, savored and resavored by me. You have truly captured the full meaning of his home, not only for now, but for posterity. The feature is indeed a significant contribution to this historical house and its superb setting.

Virginia Arms Tompkins
Carmel, California

Fortunately, not everyone in Seattle resides in such a ludicrous condominium as you chose to display in your June 1981 issue.

Mrs. Herbert Lindquist
Seattle

The delightful conversion of Villa San Michele in Fiesole was a particular delight in the June 1981 issue. I remember visiting it before the restoration and wondering what could be done to make good use of such a gem. Congratulations for showing this now gloriously livable hotel.

Robert E. Dugan, ASID
Vancouver

Many years ago, when I was a college student, I had the opportunity to sign on the *Sea Cloud* (July 1981) as an able-bodied seaman. I have a lifetime of memories of climbing in the miles of rigging, furling sails aloft, polishing brass to a jewellike sheen and being a "canvas back" sailor on one of the last great sailing ships afloat.

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This may well be the issue of which I am most proud, in almost eleven years of editing Architectural Digest. *We have the privilege of presenting the private living quarters of President and Mrs. Ronald Reagan in the White House.*

Entering the executive mansion is, for me, as for most Americans, something of an emotional experience, in essence, an overwhelming sense of home and country, and I found myself remembering Charles Dickens's words—"In love of home, the love of country has its rise." George Washington specified that the "President's House" should have "the sumptuousness of a palace, the convenience of a house, and the agreeableness of a county seat." The Truman Balcony, where we were served coffee, overlooks splendid gardens and broad lawns—a landscape that does indeed conform with President Washington's request for "the agreeableness of a county seat," and the private presidential living quarters represent most charmingly "the convenience of a house," due to the tasteful planning of Mrs. Reagan, with the able



SKREBNESKI

assistance of interior designer Ted Graber.

Speaking of the Yellow Oval Room, Mr. Graber comments that "President and Mrs. Reagan wanted it to be a room where you'd really like to sit down and have tea—not just walk through." The words are expressive of the goals and guidelines of the first lady: "To make this a warm and inviting home." Certainly Mrs. Reagan's graceful taste will leave its imprint on history. Although Congress had appropriated funds for refurbishing the private apartments, it was her wish that the American people be offered the opportunity to participate by donating funds for this "special project." The response was generous and heartwarming, and it is her earnest hope—one that we second enthusiastically—that contributions to the ongoing care of the White House will continue. Those wishing to make donations should contact the White House Historical Association, 740 Jackson Place, N.W., Washington, D.C. 20506.

The preparation of this feature has been a remarkable and memorable experience. Inevitably it required the cooperation of many people. We are especially grateful to interior designer Ted Graber; to Peter McCoy, deputy assistant to the president; Rex Scouten, chief usher; Betty Monkman, associate curator; and the entire White House staff, the staff of Architectural Digest *and all others who assisted in opening these historic doors to our readers.*

Paige Rense

Editor-in-Chief

A Sophisticated Mix of Modern Styles

The first Jay Spectre interior to appear in these pages was his former Long Island country retreat in Southampton (see *Architectural Digest*, March/April 1975, and *Architectural Digest* American Interiors). Since that time, we have shown his work so often that we have hardly any superlatives left. Luckily, the sensitivity and richness of detail revealed in a Manhattan apartment speak for themselves. The New York–based designer relies more and more on intuition in his work. After twenty-five years of experience, he says, "You're not sure where you are; there's just something you have to do." Mr. Spectre will soon build a new country house on land he has purchased in Connecticut. We look forward to seeing it, knowing it will make a strong and timely personal statement, marked by his creativity and expertise. *See page 70.*



Jay Spectre



Antoine Chenevière

Villa for a Princess

"I've found the designer who understands my taste," Princess Ira von Fürstenberg says of Antoine Chenevière, who recently designed her villa overlooking Lac Léman. She shares his belief that "the past is important, but must always be related to the present—mixing the two adds cachet to a design." The result is a fresh, unpretentious interior she finds easy to live in. Before opening an office in his native Geneva several years ago, Mr. Chenevière devoted three years to classical studies, and spent another three working for interior designers in Milan, New York and Paris. "I have always had a passion for design," he remarks. *See page 78.*

continued on page 20

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Estée Lauder Christmas 1981:
The Youth-Dew Porcelain Collection

continued from page 16

Mountain Aerie

Lydia dePolo, of dePolo/Dunbar, likes consistency. It plays a major role in a sophisticated Utah mountain retreat for film producer Dan Melnick—and in planning current projects in New York and Los Angeles with her partner, Jack Dunbar. "Our design philosophy is to carry the same attitude—colors, textures, materials—throughout an entire house," she says. Mr. Melnick, whose collection of sculpture shines in the subdued setting, appreciates the results—as much as he does the outdoor surroundings. *See page 90.*



Lydia dePolo

The Collectors:
Art in the Domestic Context

Contemporary American art has unrivaled priority in Mr. and Mrs. Bud Yorkin's Beverly Hills house, designed by Steve Chase. Bud Yorkin says, "Friends owned this house before we did, and there was a magnificent antique table in the hall. Knowing me well, Steve said, 'I assume you'd rather have a painting.' He was right—though in fact we bought the Nancy Graves sculpture." The Yorkins' interest in art has grown with time, just as Bud Yorkin's career has taken him from the engineering staff of NBC to writing, producing and directing his own television productions and films. *See page 128.*





Bud Yorkin
Peg Yorkin

A Hint of Magic

We have just met Larry Laslo, a designer who attributes his success to, above all, a never-failing sense of humor. Former painter, illustrator, and display director, he now designs a wide range of decorative objects, as well as interiors. "I'm constantly looking at everything," he says. Mr. Laslo lives in Manhattan, in a neo-Georgian townhouse that encompasses two other apartments. The building was never converted in a conventional sense, and the apartments open grandly off a central staircase, suggesting a single lavish nineteenth-century household. Ou impression of the designer's own re idence: quite wonderful. *See page 13*



Larry R. Laslo

Architecture: George Ranal

George Ranalli was introduced to u by mail, in a letter accompanied b photographs from the owner of a extraordinary condominium apar ment in Rhode Island. We were ex cited by what we saw and decided t make it this month's Architectur Feature. Mr. Ranalli holds a master degree in architecture from Harvar and now teaches architectural desig at Yale. We think this condominium demonstrates what he has expresse about the work of the late great Italia architect Carlo Scarpa—a "refusal t accept cliché or formula." *See page 14*



George Ranalli

Old World Settin

Lorenzo Mongiardino is one of th masters. An accomplished set de signer before he focused on interior he reveres permanence and craft manship, ignores the momentari fashionable, and adores restoring ol houses to their original beauty: Wit ness the meticulously integrated de cor of a turn-of-the-century villa a Cap Ferrat. "I am not really a de signer," he says, "I am a creator of am bience in houses; an architect, a sc nographer. Once a problem arises, am interested in referring to any pe riod at all to solve it." *See page 154.*



Lorenzo Mongiardino

Postscript

The end of the year is traditionally a tim for looking back, but as editor-in-chief Architectural Digest, Bon Appétit, a *now of* Geo *magazine, which we recen acquired, I am too intrigued by the pu ahead to take time for backward glance I believe the graphically brilliant a versatile* Geo *will appeal to muc the same readership as this magazine well traveled, affluent and well educate We hope you will let us know your opi ions as* Geo *evolves editorially.* PR



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Bill Blass

Bill Blass
American designer

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Paloma Picasso on Decoration



PASCAL HINOUS



PASCAL HINOUS



PASCAL HINOUS

ABOVE: Costume and jewelry designer Paloma Picasso, shown here at home in Paris, discusses decorative themes that influence her environment and her work. LEFT: In her living room, a Persian chest from her mother, Francoise Gilot, and a pigeon designed by her father, Pablo Picasso, reflect a fondness for "sentimental groupings." RIGHT: On a mantel, a Picasso bust, 1965, and a New Caledonian sculpture also convey a comforting "reference to the past."

I AM AN ARCHITECT when I choose a new house, just as I am a writer when I read a book. I would not be able to design a house myself, but I like to decorate my apartment. I think the place where you live is like the clothes you wear—both are a reflection of yourself. They enhance your personality, they confirm it. I understand that not everyone has that need, but it is a part of my life.

The starting point of the decoration of any home is its environment. By that, I mean the city where it is located, the neighborhood, and even the view, but most of all, its proportions, its volumes. The combination of the proportions of your home and your own individual characteristics should determine the basic guidelines of the decoration.

I have a great time getting dressed up, or decorating a new place; I love putting things together to produce a new effect, mixing old treasures with new finds. I moved recently to a new apartment, keeping some of the old furniture, which has now taken on a new appearance. I wanted a change, but with continuity, with some reference to the past. I'm always surprised by people who suddenly turn their backs on what they seemed to love for years. The important thing is to feel comfortable, secure, at home. That also applies to clothes; if you feel self-conscious about what you have on, you're wearing the wrong thing. If you're not sure of a new idea, it's best to abandon it. The Italians say, *Meglio solo que mal accompagnato*—"Better alone than in bad company," which seems to me the wisest saying. I would rather have an empty apartment than one crowded with unattractive furniture or objects. I must admit it's easy for me to say that, because I love empty spaces, and if I wear a lot of black, it's because black is my favorite background color for accessories, and especially for jewelry; it permits me to be more extravagant. It's all a question of balance.



PASCAL HINOUS

Silhouetted against curtains of a complementary hue, vases from the 1930s exemplify Miss Picasso's enthusiasm for sculpted forms.

I have always loved jewelry of every kind, real or costume. What I'm interested in is the overall effect, not the value, though I won't deny

continued on page 30


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CHANEL BEAUTY

Paloma Picasso on Decoration
continued from page 26

that gold is the most beautiful metal, and diamonds are the brightest stones. My interest in jewelry comes from its timeless quality: It survives fashion; it can be a very personal belonging; it may even be considered a magical object to cherish—something you believe protects you.

I have concentrated my efforts on the sensuousness of the pieces I design, working with smooth soft chains and pavé diamonds, or full, polished shapes enlightened by colorful stones in shocking contrast. If there is one thing I hate, it is the concept of sculptures to wear (apart from the fact they can be dangerous).

Having a certain taste is like having a musical ear. You may enjoy composing, playing or listening. You can appreciate both Stravinsky and the Talking Heads. I like to work on projects that don't seem to have anything in common, but you can be certain they do—they have me. What I learn in one field I use in another, merely using my eyes and my pencil.

Shapes and colors are very important to me. That became evident when I started working for the theater with Rafael Lopez Sanchez (now my husband) and Javier Arroyuelo. The stage is the perfect ground on which to experience this interaction, and their plays are extremely visual. It's fascinating to see how the costumes and a few props can make the scenery look so different. Actually, costumes or stage makeup should never be appropriate away from the spotlights; they should look out of proportion in everyday life. This phenomenon can also be appreciated from an abstract point of view, by noting how volume evolves according to colors, light and movement, much as it does in ballet. I really enjoy the challenge, not only of dressing someone else, but also of dressing an actor for the character to be portrayed in a given situation.

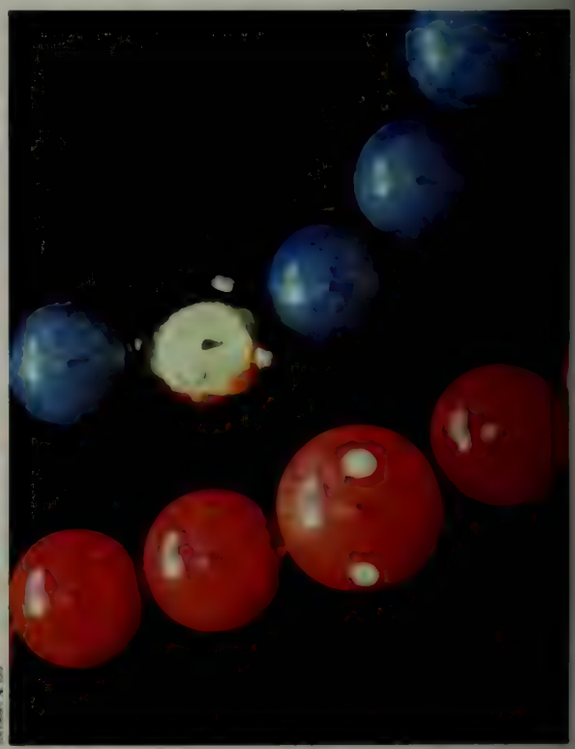


Paloma Picasso's taste for a bold interplay of volumes and color is epitomized in her costume design for *Success*, a play by her husband, Rafael Lopez Sanchez, and Javier Arroyuelo.

After the last play I worked on, for which I did fifty costumes, people asked me why I didn't design my own clothes. It is true that I will put tremendous effort into my work, but when it comes to making something for myself, I become lazy. Well, I don't really believe that a person should bake his own bread; the bakery is fine with me, though of course I'll look for the best one. Besides, I derive a great deal of pleasure from



PASCAL HINOUS



ABOVE: A prominent goldsmith, Miss Picasso creates jewelry, in her Paris studio, for Georges Lenfant. RIGHT: Favoring the rich nuances of diamonds and gold, Paloma Picasso uses them to embellish her necklace designs, for Tiffany's, of blue quartz and coral.

continued on page 32

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GUEST SPEAKER

Paloma Picasso on Decoration
continued from page 30

strolling through a city until I find my dream ready-made.

I like to have my own look. When I buy a suit, I rarely wear the different parts of it together; I make new combinations. I'll often change a detail or two, just to avoid routine. If you lose the fun, what's the point? I always dress up for dinner; it gives me a new start. To me, the night is a new day.

Clothes depend so much on the mood, on the weather, on the occasion. Sometimes I follow fashion, and sometimes it follows me. I know what fits me and what colors I should

"Sometimes I follow fashion, and sometimes it follows me."
—Paloma Picasso

wear; black, red and white are my favorites. If I go on a binge, say for pale pink and South Seas blue, I'll paint my walls and cover my sofa. I have to find ways to fulfill the different sides of my personality.

Both your appearance and the arrangement of your home are extensions of yourself, just as a perfume can be associated with the image of someone. There are many aspects, and many decisions have to be made, but there should be consistency. Different atmospheres can be created in different parts of a house, but there should always be a natural flow.

To me, a few beautiful objects are better than a lot of mediocre ones, and a lot of beautiful objects together tend to annul each other. Of course, we all like shopping, so if you have too many dear objects, here's my solution: Buy a bigger house—or better still, buy another one, and so on, just as my father did.□

Traveling frequently between her residences in Paris and New York, Paloma Picasso designs jewelry for Tiffany & Company and creates sets and costumes for theatrical productions.



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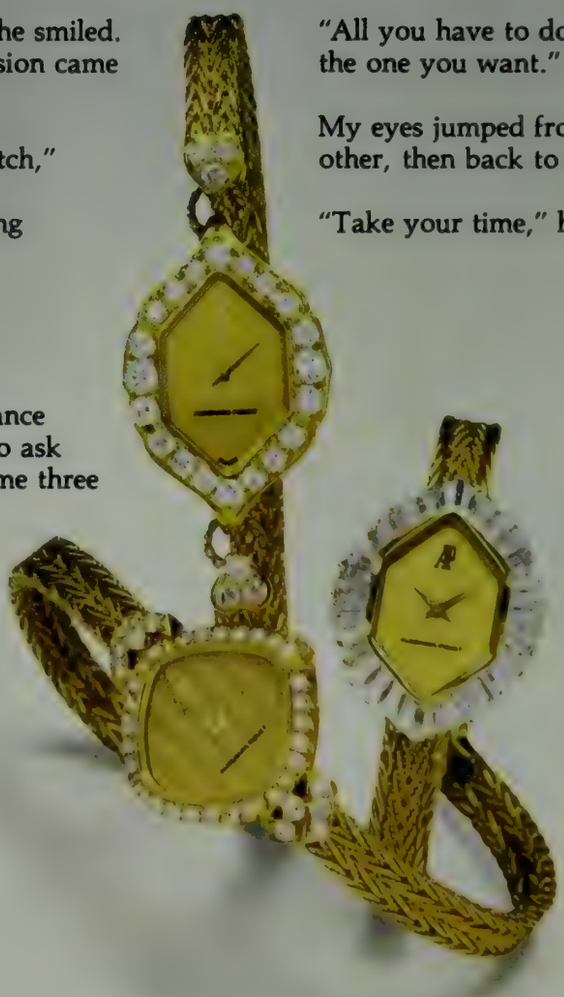
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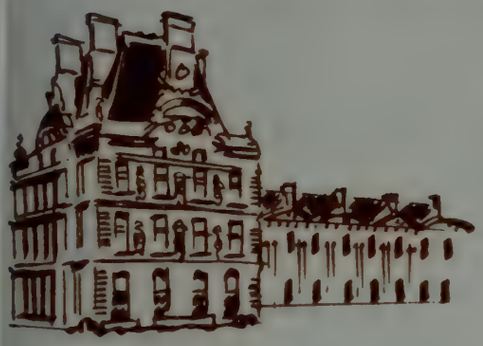
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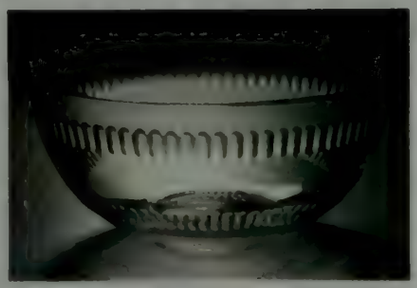
In the United States, the collection will be available exclusively at Tiffany's. In Paris, it will only be on sale at the Museum of Decorative Arts, which is located in the right wing of the Louvre known as the Pavillon de Marsan. (You've seen it on many a picture postcard.)

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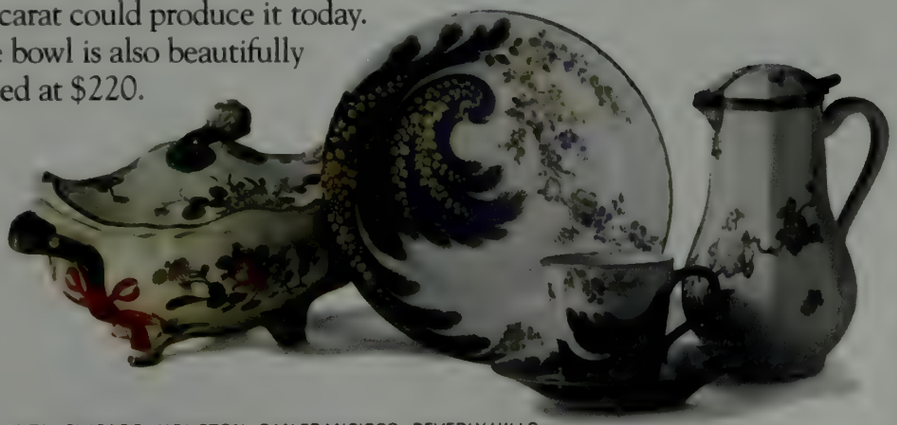


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Design — Language without Words


JANE RADY

IT WAS MY GOOD FORTUNE recently to be invited to take part in a tent show. It had some of the qualities of older carnivals and uplift tent shows, and especially of the traveling Chautauqua. It was the International Design Conference in Aspen, an annual get-together in the Colorado Rockies. Its theme this year was "The Italian Idea." Chautauqua, some of you may remember, brought culture with a capital C to towns and small cities, and pitched its circuslike tents in parks and ball fields for a week of excitement. It combined performances by actors and musicians, authors and orators, with doses of spiritual and intellectual vitamins and with overtones of a jolly hoedown. So did the design conference.


DAVID LESSY / AFTER-IMAGE


SHORTY WILCOX

TOP: Stimulated by a recent visit to the International Design Conference in Aspen, Russell Lynes describes the various attractions of this week-long annual event. ABOVE LEFT: Ringed by its mountain setting, an enormous tent provides an arena for the airing of the conference's chosen theme: "The Italian Idea." ABOVE RIGHT: Bursting the walls, participants absorb the latest design trends from Italy.

Like most conferences at which professionals and hopefuls forgather, the design conference was more important for the atmosphere it created than for the knowledge it imparted. There were about sixteen hundred "conferees," who paid to attend (some of the younger ones received scholarships), and several hundred volunteers, mostly from the neighborhood, who helped to make it run. They filled the great Aspen Music Tent and bulged its canvas walls. Forty men and women presided over or participated in public conversations (or, in Italian, *conversazioni*, which has a less random meaning and implies discussion of a topic or several closely related topics), showed slides and films, gave lectures and conducted workshops—a word that for me has always escaped precise definition. There was one workshop on photography and another on building a sand castle. I thought the resulting sand castle, which was, in fact, a composite Renaissance Italian city, about twenty feet square, far more interesting and imaginative than the photography.

About half of those who spoke or performed or displayed their skills and artifacts (movies, textiles, fashions, etc.) came from Italy for the occasion, by invitation. They were designers of automobiles and business machines, of advertising campaigns and exhibitions, of books, posters, textiles, clothes, music—anything, in other words, that was meant to communicate its intentions and meaning primarily or entirely without words. Not that words were absent from the conference—quite the contrary; words flowed in torrents, many of them with Italian accents and cadences. It was understood, of course, that words were a language secondary to the symbolic language of design. Symbols are what design is all about: A design is a visual, rather than a verbal, symbol for an object, a concept, a belief, a command, an invitation—a dress, a flag, a cross, a traffic sign, a poster. Our life is directed by symbols, our status defined by them, and our ambitions rewarded by them. The designer's problem is to make these symbols not only readily understandable, and hence functional, but attractive.

I did not find out what "The Italian Idea" is, for the very good reason that Italian designers do not have *an* idea; they burst like fireworks with showers of ideas. There was a good deal of discussion of politics by Italian speakers at the conference who thought it more important that we

continued on page 40

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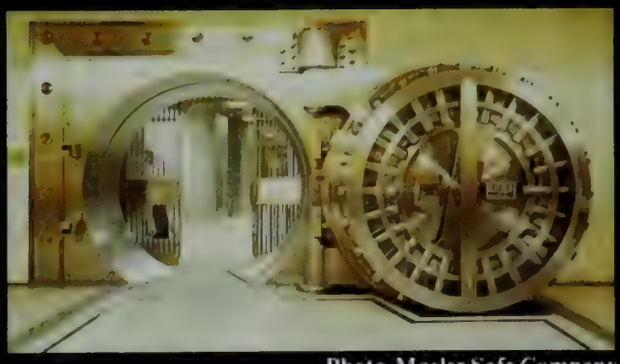


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Design — Language without Words

continued from page 36

understand the Italian character and, consequently, Italian politics, both national and within industry, than the processes of design. The impression I received from these discussions was the refreshing one that while Italians are exceptionally adaptable to unfamiliar situations, social or political or industrial, they are equally stubborn in their refusal to conform to the mandates of authority, and equally ingenious in



GARY GILBAR

To Mr. Lynes, a workshop on the building of sand castles was an imaginative design conference offering. Here a tiny Renaissance city reflects masterful development of this art.

circumventing inconvenient rules. They will accept change with a shrug of the shoulders, but they will make the best of it in their individual ways. Rules are made to be broken, as any inventive designer knows. On the other hand, American graphics designer Milton Glaser said in his summary of the conference that design seems to be a political act in Italy, an act of personal conviction, whereas designers in America take no responsibility for the effects of their designs on the public welfare—an exaggeration, but not without validity.

Aspen has changed remarkably, and so has the design conference, since the last and first time I had been there, twenty-seven years ago. Aspen then was a shadow left over from the days when it had been a boom silver-mining town, and was just beginning

continued on page 42

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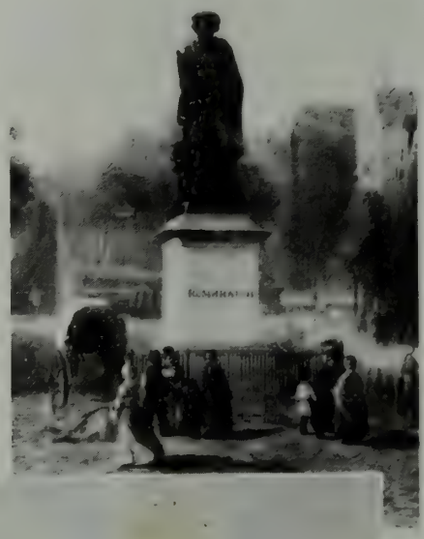


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Design — Language without Words

continued from page 40

to develop. Skiing aside, Aspen has become a center of high thinking and cultural intensity. The design conference precedes a Music Festival, the Institute of Humanistic Studies, and the Physics Institute.

It seemed to me, as it must have seemed to the thousand or more persons who stood in the grass and sage near the big tent ringed by mountains, that the fireworks display that rained symmetrical patterns in the

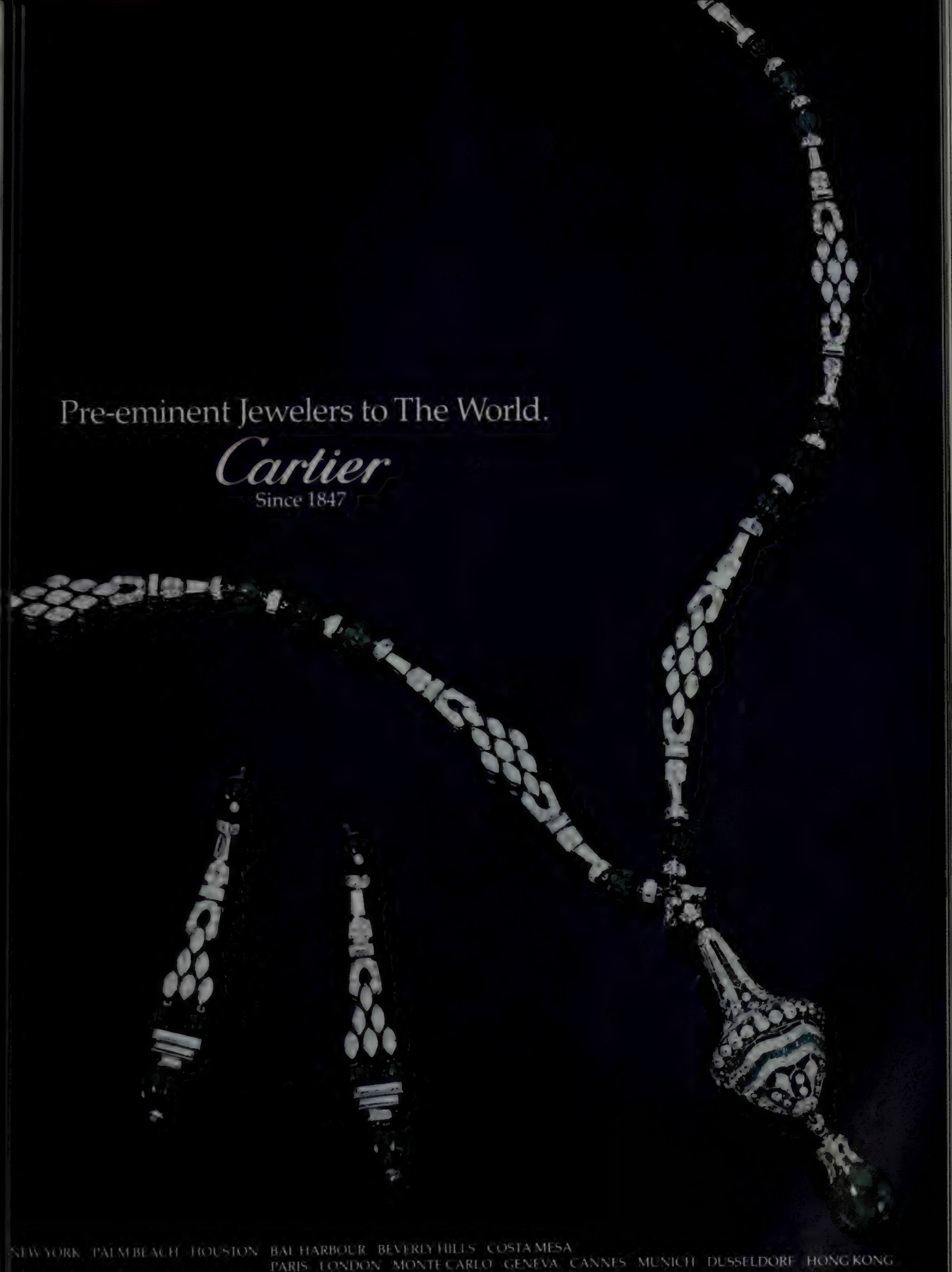


RUSSELL LYNES

Taking in the sights, Russell Lynes discovered this quaint Aspen dwelling, whose "carpenter Gothic" façade reveals a beguiling local charm.

dark above us was the eminently suitable climax to a conference on design. The fireworks were ephemeral, seemingly capricious, and symbolic. They spoke a wordless language that everyone understands everywhere, part of a long tradition of visual design, long enough to go back to the Chinese use of gunpowder for fireworks, in the ninth century. Each burst, more flamboyant and more magical than the ones before, brought not just the usual "ahs" that die with the falling wisps of fire, but prolonged applause. It was the delighted response of experts in design to other experts in an ancient branch of a shared profession. □

Russell Lynes is a former managing editor of *Harper's* and author of *The Tastemakers, Art-Makers of Nineteenth Century America* and *Good Old Modern.* His book on the Cooper-Hewitt Museum, *More than Meets the Eye,* is newly published. Mr. Lynes attended the International Design Conference in Aspen as an IBM Fellow.


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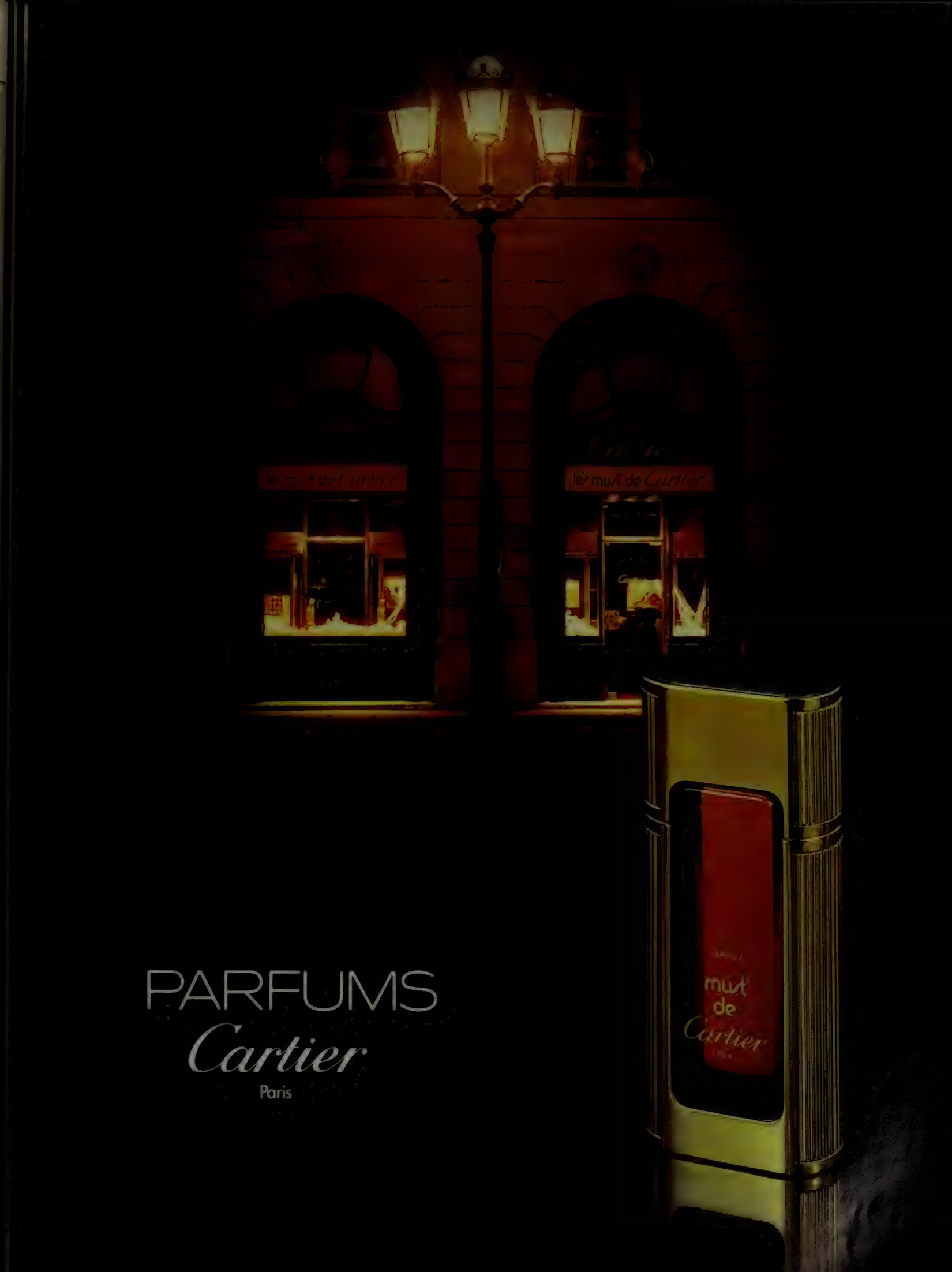
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A Conversation with Jennifer Bartlett

IN THE EIGHTEENTH CENTURY it would have been the norm. But in 1981, for a patron to commission an artist to decorate the walls and ceiling of a room entirely with art is somewhat uncommon. The artist is Jennifer Bartlett, probably one of the most determined, intelligent and quick-witted personalities to approach such a project—not as an "environmental" work or as "total art," but, in her words, as "something very traditional." The intention may sound conservative, but the end results undoubtedly will be highly original.

This commission, on which she is currently working, is for a collector of American art in London. "I like to do *everything* in a given space," says Bartlett, "and England is the perfect place to do it. After all, this is where James McNeill Whistler did the Peacock Room and where Morris and Company was founded." The room has been on her mind and in her sketchbook for a year and a half: "I picked the dining room because it has a view overlooking a swimming pool; the imagery will come from the garden in a very abstract way. Elements used will be fresco, a tiled fireplace, an oil painting six feet square, paintings on metal plates, and a mirrored wall." The collector/patron says, "Here in England, surrounded by Adam ceilings, Thornhill staircases, Ricci, Duncan Grant and Rex Whistler murals, it doesn't seem at all odd to ask a well-known New York artist to do a dining room."

Jennifer Bartlett has become known for creating "site" art, although she has carried out only two such commissions and spends much more time on her paintings and drawings, over two hundred of which were exhibited recently at the Paula Cooper Gallery, in New York, and



FELICIANO

ABOVE: Jennifer Bartlett pauses in her SoHo loft, near glass bricks that serve as metaphors for the square units that characterize her "site" art commissions. BELOW: The artist's *In the Garden* mural, 1981, depicts, from varying perspectives, a statue beside a reflective pool. Designed for the Institute for Scientific Information, in Philadelphia, and assembled in its lobby from 270 steel plates, the mural pays fanciful heed to the company's fact-gathering services.



TOM CRANE

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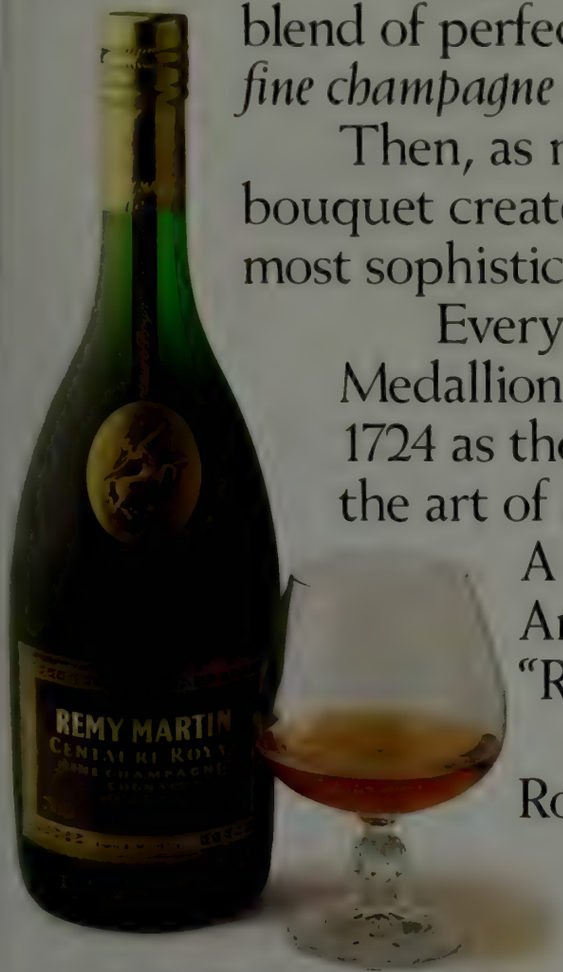
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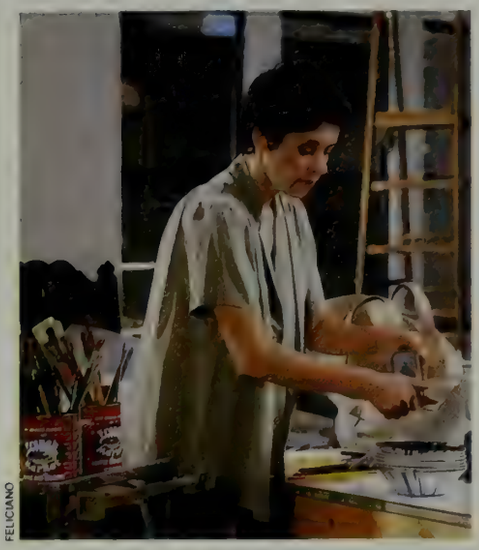
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A Conversation with Jennifer Bartlett
continued from page 50



FELICIANO



PAULA COOPER GALLERY

ABOVE: In her studio, Bartlett prepares brushes and tins she will be using for a London commission. RIGHT: A detail from her well-received 988-section *Rhapsody*, 1975–6, illustrates the artist's interest in visual codes and stylistic diversity.

the Margo Leavin Gallery, in Los Angeles. She works in an enormous uncluttered loft studio in SoHo, where the outstanding decorative element, which she designed, is a long, serpentine wall of glass brick.

Born in California, the artist was educated at the Yale School of Art and Architecture, receiving both bachelor's and master's degrees. She says, however, that she taught herself to draw, after flirting with the idea of learning from her sister, who is a commercial artist. She admits, with characteristic frankness, "It proved a thankless task for her, since I already had my own direction."

The first of Bartlett's large public commissions was for the General Services Administration building in Atlanta, Georgia. She recalls: "It was a government commission with a very particular situation. There was a narrow, rectangular hall, 160 feet long, only twenty-two feet wide, and twenty feet high. So it was really a problem-solving affair." Rather than tackling it as an "environmental piece," she thought of the entire project as one enormous easel painting.



FELICIANO



FELICIANO

ABOVE: Bartlett's loft/studio is as carefully organized as her artwork. Draperies divide the living and working spaces. RIGHT: A curved glass-brick wall she designed is a focal point of the studio. A paint-marked backdrop on another wall recalls the in-progress stage of the artist's recently completed *In the Garden* mural.

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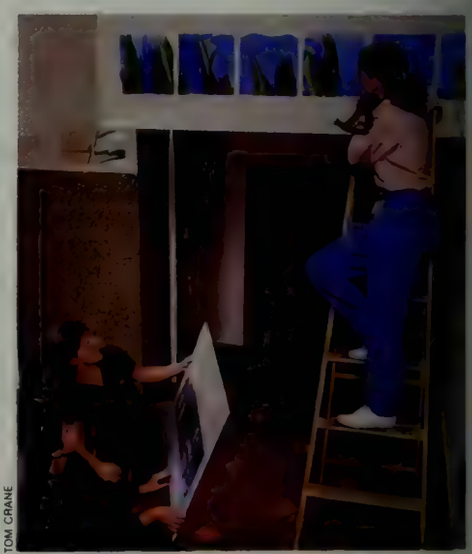
A Conversation with Jennifer Bartlett

continued from page 54

"I did nine paintings related to each other by theme," she says, explaining that half of each painting was on one-foot-square metal plates and half was on canvas—and all of it was part of one whole. "One minute you would be looking at a two-by-two-foot painting, and the next at an eighteen-by-eighteen-foot painting."

Another such work, titled *In the Garden*, was commissioned for a three-story building designed by architect Robert Venturi, in Philadelphia, for the Institute for Scientific Information, which monitors scientific journals. "They have different ways of breaking down information and reassembling it," she says. "Therefore, I devised two identical murals. The one in the lobby is complete, and the other is divided into fifty-four different sections evenly distributed on each floor of the building, including places like the utility room and loading platform."

Thus, Jennifer Bartlett sees this project as a game of identification—like recognizing parts of a puzzle—as the viewer moves through the building: "It's like a treasure hunt."

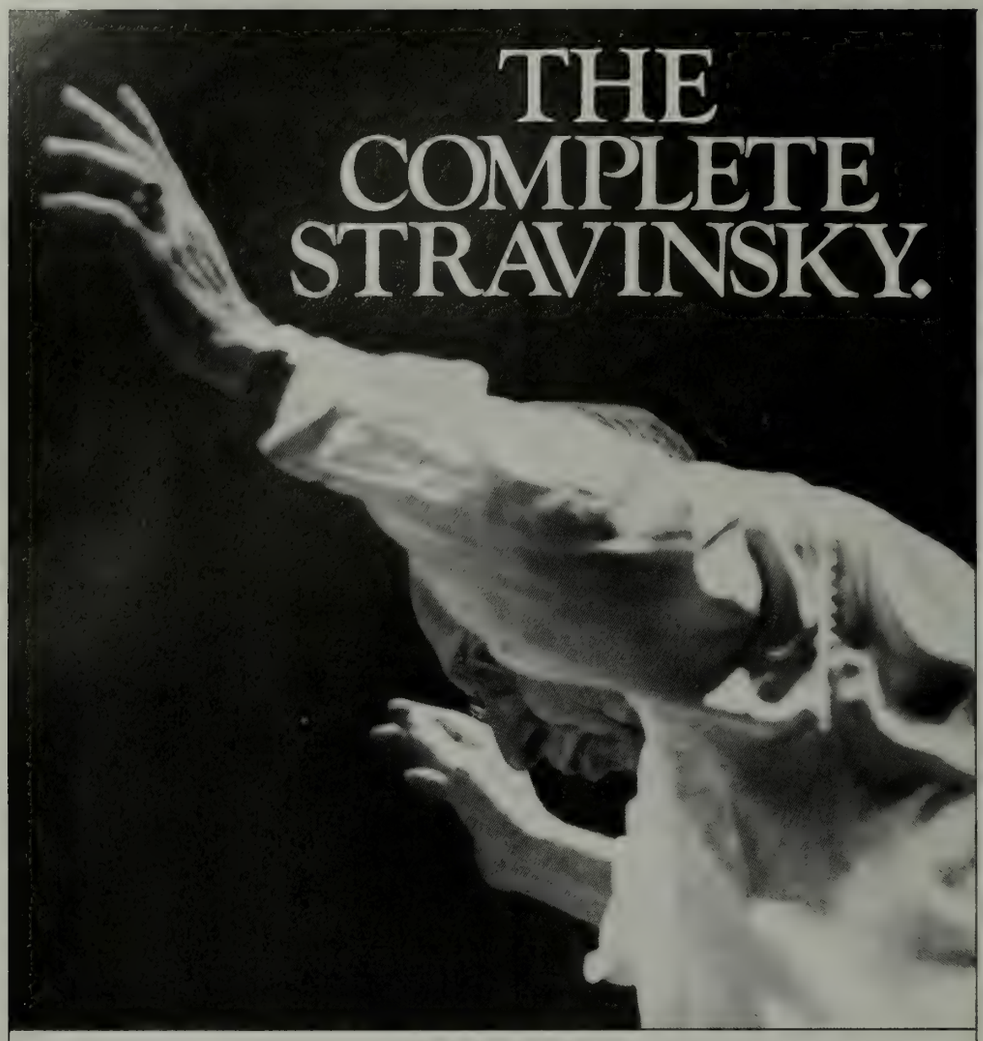


TOM CRANE

At the ISI building, Bartlett, left, supervises the placement of metal plates that reiterate a section of the *In the Garden* mural in the lobby.

continued on page 58


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ARTIST'S DIALOGUE

A Conversation with Jennifer Bartlett
continued from page 56

The imagery is sifted from the drawings she made when she took a villa in the south of France to write a book. She thought it was going to be glamorous there, but, as she puts it, it turned out to be much like her hometown of Long Beach, California. "A pair of French doors opened onto a view of a lumpy, horrid sculpture, tired cypress trees and a reflecting



TOM CRANE

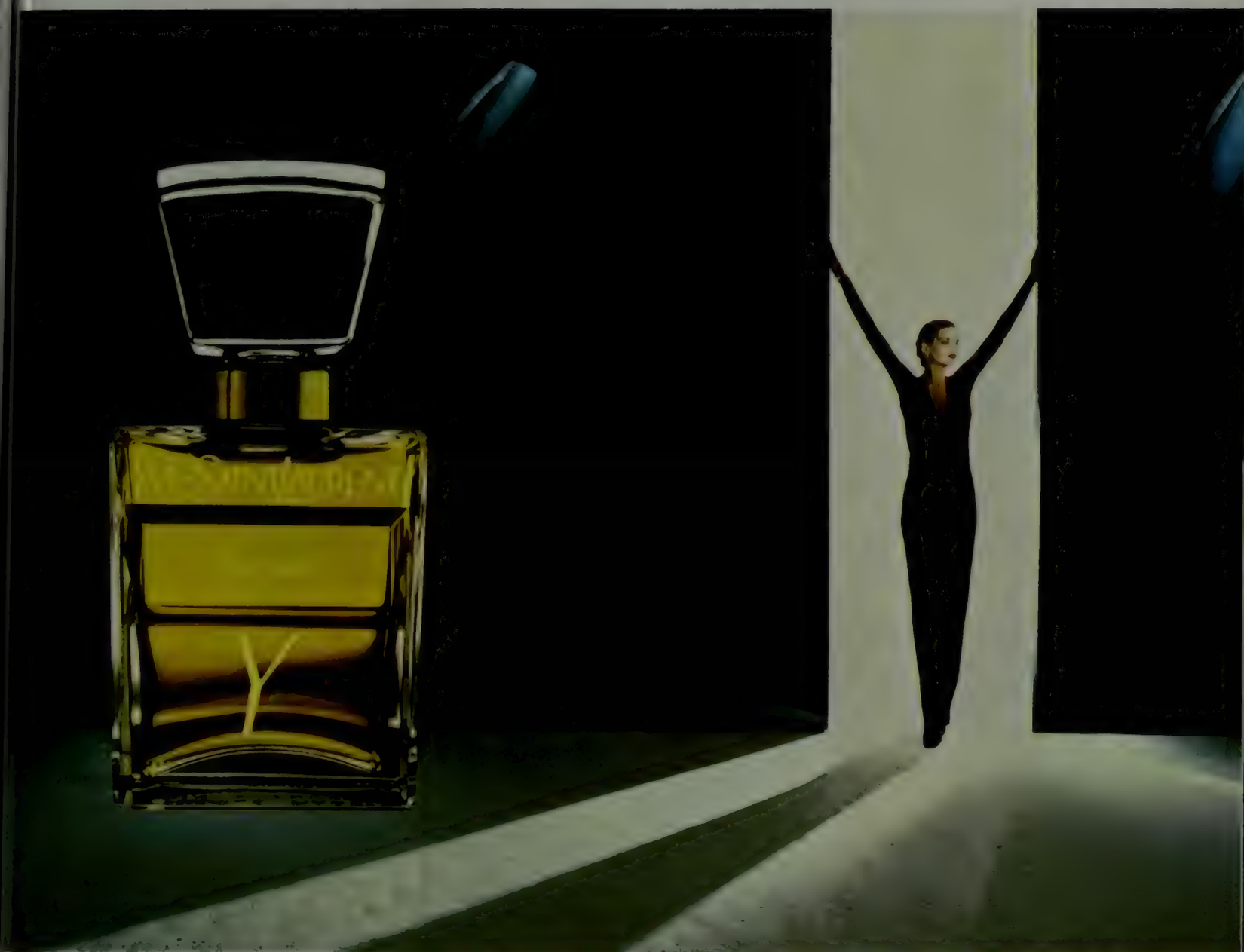
More of Bartlett's plates enrich a passage, as well as other areas of the ISI building; these sections comprise an identical *In the Garden* mural.

pool. But I began 'notes to myself,' which fascinated me more and more. First I would do drawings in pencil, then pencil plus colored pencil, then ink, then ink plus color, and it became a cycle of double drawings with forty or more possible combinations of this same subject. I like to do double drawings because I always feel one isn't enough. I became completely obsessed with the project."

Although she has been exhibited for ten years, the artist reached national prominence when John Russell, art critic of the *New York Times*, wrote a glowing piece on her 988-section painting, *Rhapsody*, shown at the Paula Cooper Gallery in 1976. In his article, titled "On Finding a Bold New Work," he noted that the artist's work "is new in that it is motivated

continued on page 60

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ARTIST'S DIALOGUE

A Conversation with Jennifer Bartlett

continued from page 58

by problems that are peculiar to our time, by knowledge that is peculiar to our time, and by a quirky panoramic point of view that would have been unacceptable (or unworkable) as recently as ten years ago."

Style is the quality used to identify an artist's point of view. Bartlett's style is a combination of complex mathematical variations of her one-foot-square modules, relieved by a painterly manner that has been



TOM CRANE

In a detail of Jennifer Bartlett's *In the Garden* mural, riotous splashes provide an energetic foil to the regimented grid patterns.

called "juicy and free-running." Her subject matter, which tends to represent nature, soars beyond anything descriptive, making us feel we are seeing for the first time such commonplace things as sky, grass, foliage.

Jennifer Bartlett admits she has always had to have an overall design plan, which dictates the works that evolve into series. But she says, "Now I have to develop a plan to get over needing that kind of plan." She says she is not interested in refining ideas; she is more concerned with change and activity. "I really don't want to do another public commission unless it is completely different or interests me as something unusual. What I really love to do are very big projects that come out of my own natural working rhythm." □

—Mario Amaya

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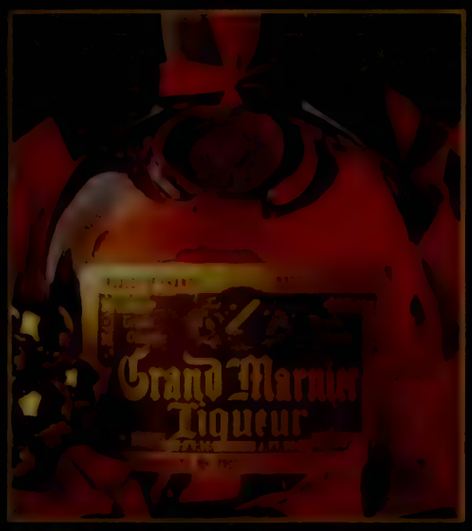
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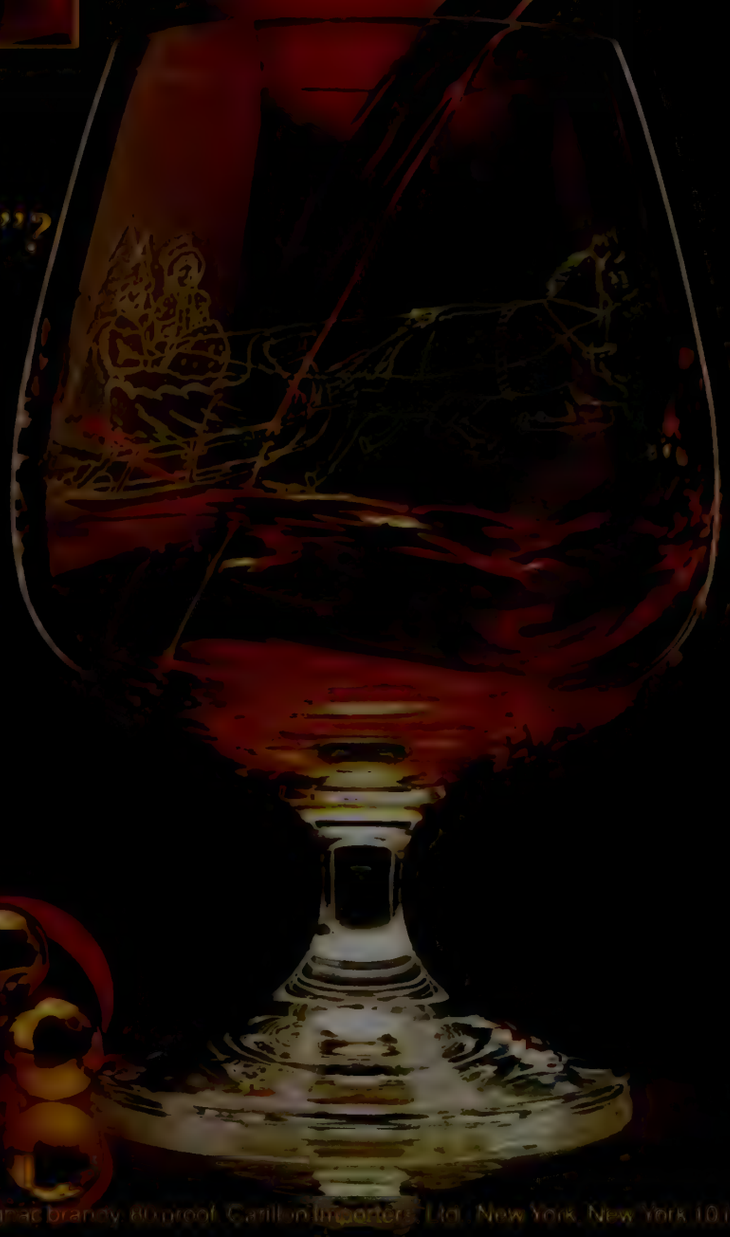
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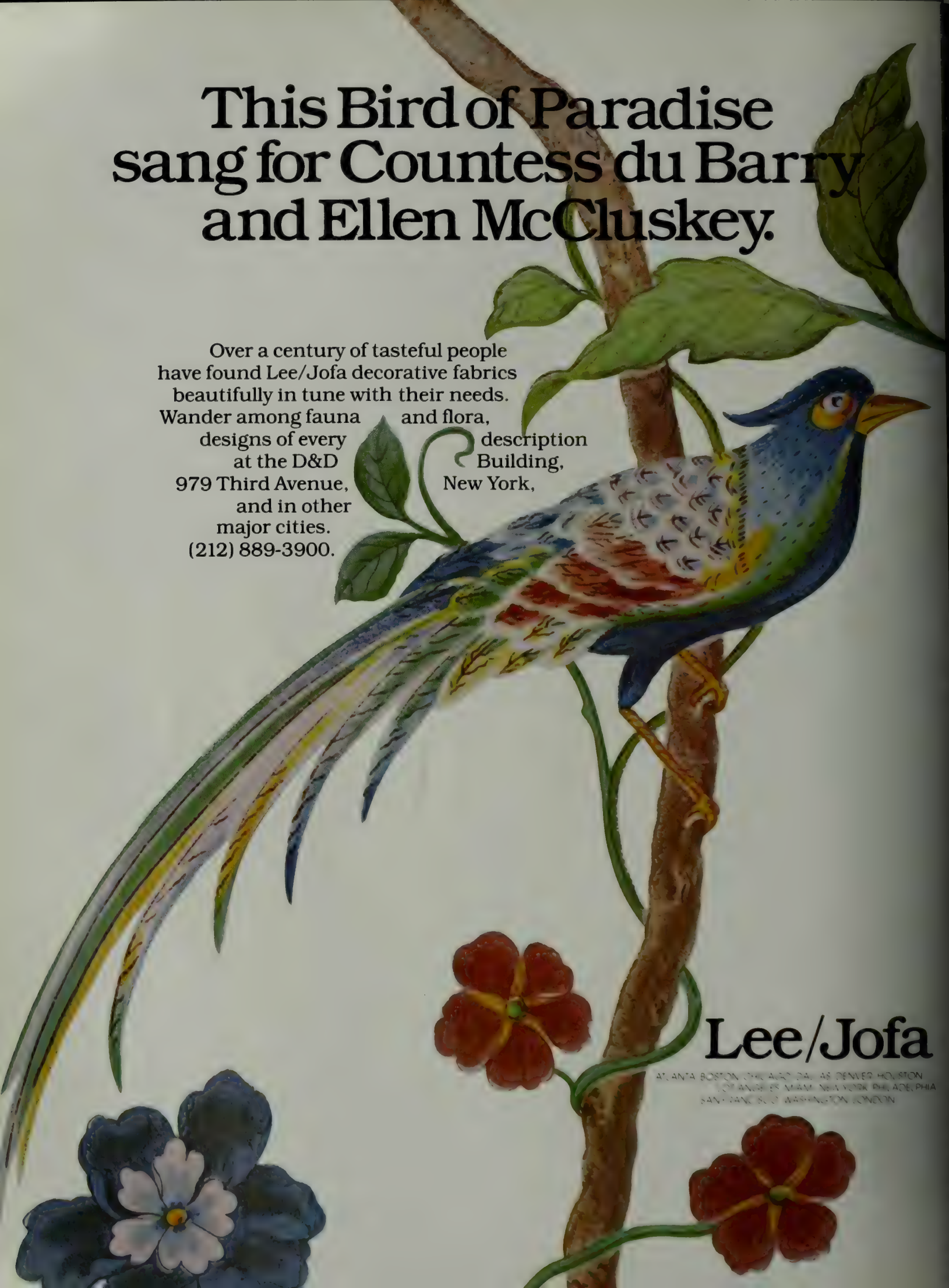
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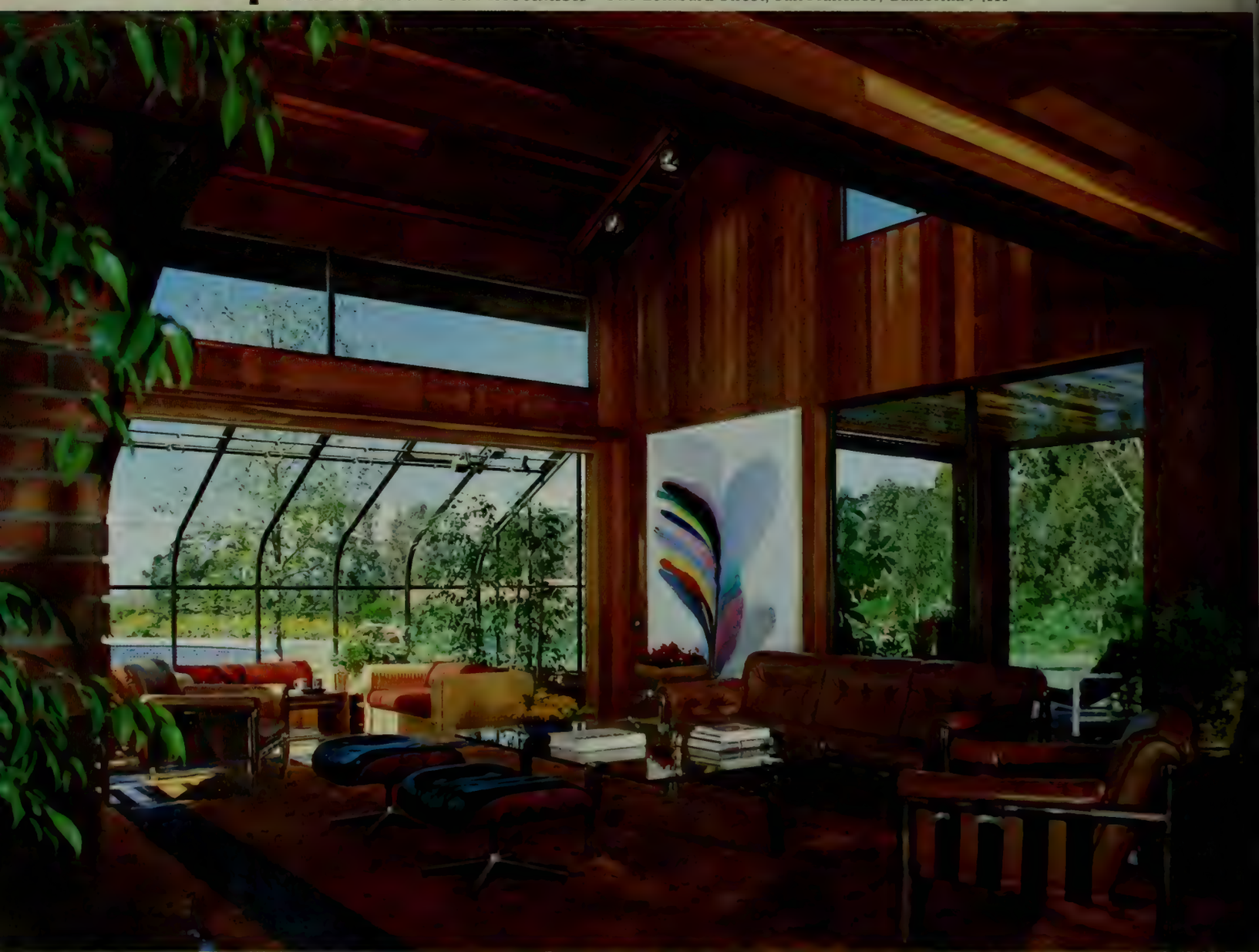
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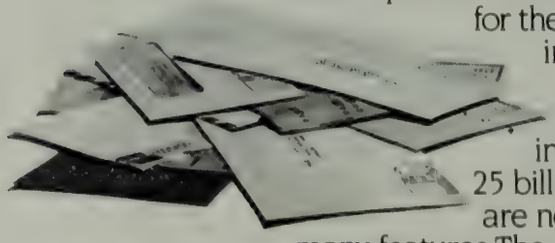
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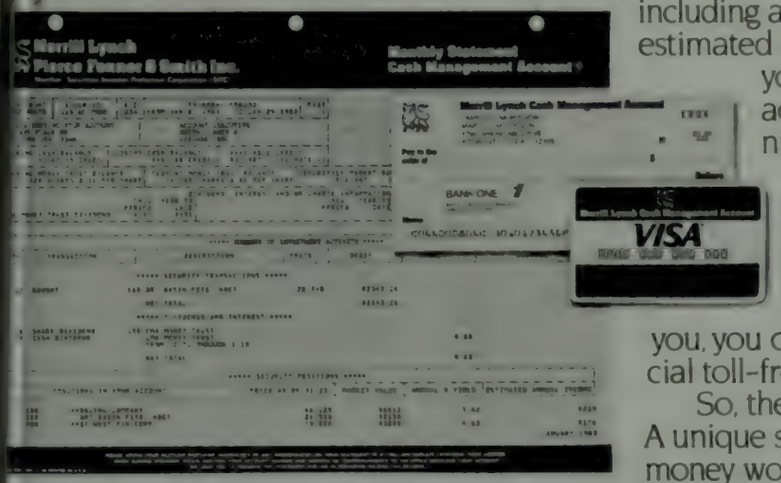
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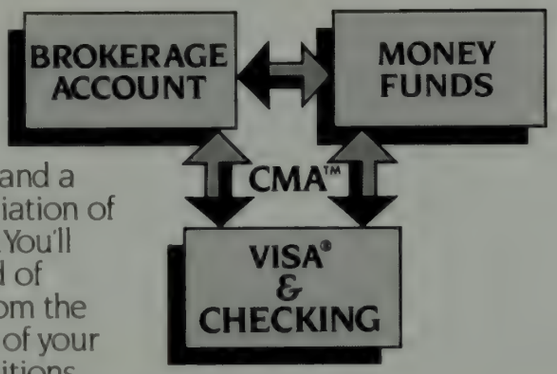


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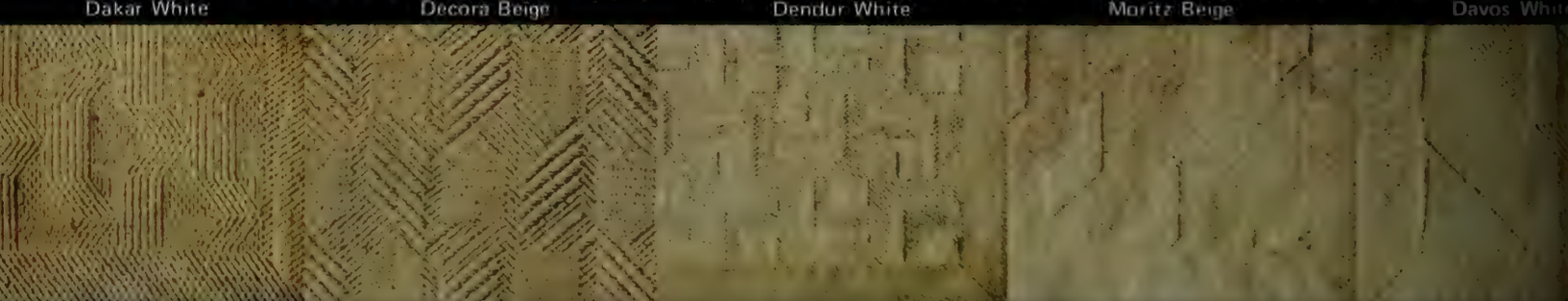
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Florian Papp

A visit to the galleries of Florian Papp, specialists in eighteenth-century English furniture for three generations, is often well repaid. One may, for example, encounter this fine English writing table, circa 1770. Its proportions illustrate that era's penchant for refining the ebullient French roccoco to the more reserved English taste. The Georgian aristocracy, educated in Greek and Roman principles of proportion, had by that time developed an eye for classic design and highly evolved cabinetmaking. Note the exquisitively curvaceous, yet civilized lines overall. The classical influence was also paid tribute in decorative motifs. Consider, here, the return of marquetry in the top surface's delicately inlaid trophy of musical instruments. Upon close inspection, the front frieze reveals a leather-covered writing slide above a blind drawer. Then, the right-hand frieze discovers a drawer fitted with its original bottles for ink and sand. (Of superior quality, both the form and decoration became more important than the table's actual function.) All in all, exemplary of a time when proportion, art, and matchless craftsmanship enjoyed their finest concurrence.



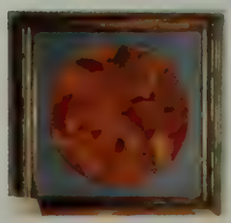
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COLLECTOR'S CLOSE-UP

Focus for the Connoisseur

A detailed description of notable art and antiques selected from the interiors featured in this issue.

GIACOMO BALLA (1871–1958) is particularly known for paintings that reflect the modernity and dynamism espoused by the Futurist movement. Predating his Futurist work are early portraits, works in a divisionist style, and paintings of novel compositions. The intersecting arcs of this tondo, or circular picture, relate to the aesthetic vocabulary developed to indicate dynamism in Balla's best-known Futurist paintings and were used circa 1913–20 as lines of force and velocity.



See page 79.

THIS EXTRAORDINARY Persian Tabriz prayer rug, circa 1850, exhibits a silk pile warp and weft. Its refined color and design are enhanced by the rare technique of sewing quantities of jewels—seed pearls, turquoises, amethysts and emeralds—onto the pattern. The traditional central field, or mihrab, is derived from the altar form in Muhammadan mosques. A state presentation piece, the rug was given to the White House in 1907 by the Persian government, during Theodore Roosevelt's administration.



See page 109.

APPROPRIATELY, the pioneers of American still life painting sprang from the family of this country's first naturalist, himself a painter—Charles Willson Peale. *Grapes and Apples*, circa 1810, at right above, by his younger brother, James Peale (1749–1831), reveals a concentration of simple subject matter. *Still Life with Fruit*, circa 1862, at right below, is a rare example by the Peale family's second-generation painter, Rubens Peale (1784–1864). Both paintings were gifts to the White House in 1962.



See page 117.

SCULPTURAL MANTEL CLOCKS, popular in the 1820s, were widely produced in France for a broad market, including the United States. Eager to supply products tailored to the new country, French clock-case makers cast images of George Washington in quantity. Soon after, likenesses of Benjamin Franklin, who had been ambassador to France, appeared. A 1962 gift to the White House, this finely ornamented gilded bronze example depicts Franklin as though about to sign the Declaration of Independence.



See page 117



See page 120.

A MIXTURE OF STYLE, allegory and sentiment, this Massachusetts bedstead, circa 1815, was purchased by the White House in 1970 and illustrates how post-Revolutionary America utilized English sources to create new works of art. Although the bed design is based on plate 43 in Sheraton's *Cabinet Directory*, an American inspiration develops in the mahogany foot posts and elaborately carved, painted and gilded tester. The bow-and-arrow cornice, cupid's quiver and flaming torch suggest that the bed was made for a bride.



See page 131.

ALTHOUGH REGARDED as a founder of the controversial Pop art movement, James Rosenquist notes that, unlike the Pop artists, he does not celebrate common objects, but deals with formal problems of scale, perception and color. His style is marked by an early career as a billboard painter, and the fragmented images, huge canvases and luscious color fields pertain to the period between 1952 and 1960, when he worked on outdoor projects. Here, *Shallows*, 1974, relates to the automobile culture.



See page 156.

SEEN IN THIS COMMODE of classically inspired lyre form are stylistic features that evolved in France as the *Restauration* style, 1815–1830, and in Germany and other European countries as Biedermeier style, circa 1820–1860. In form, the *Restauration* approach was little different from its predecessor, the Empire mode; in appearance, however, tastes changed from dark mahogany to light-colored woods for veneers, and in place of ormolu mounts, embellishments of intricate ebony inlays were used. □

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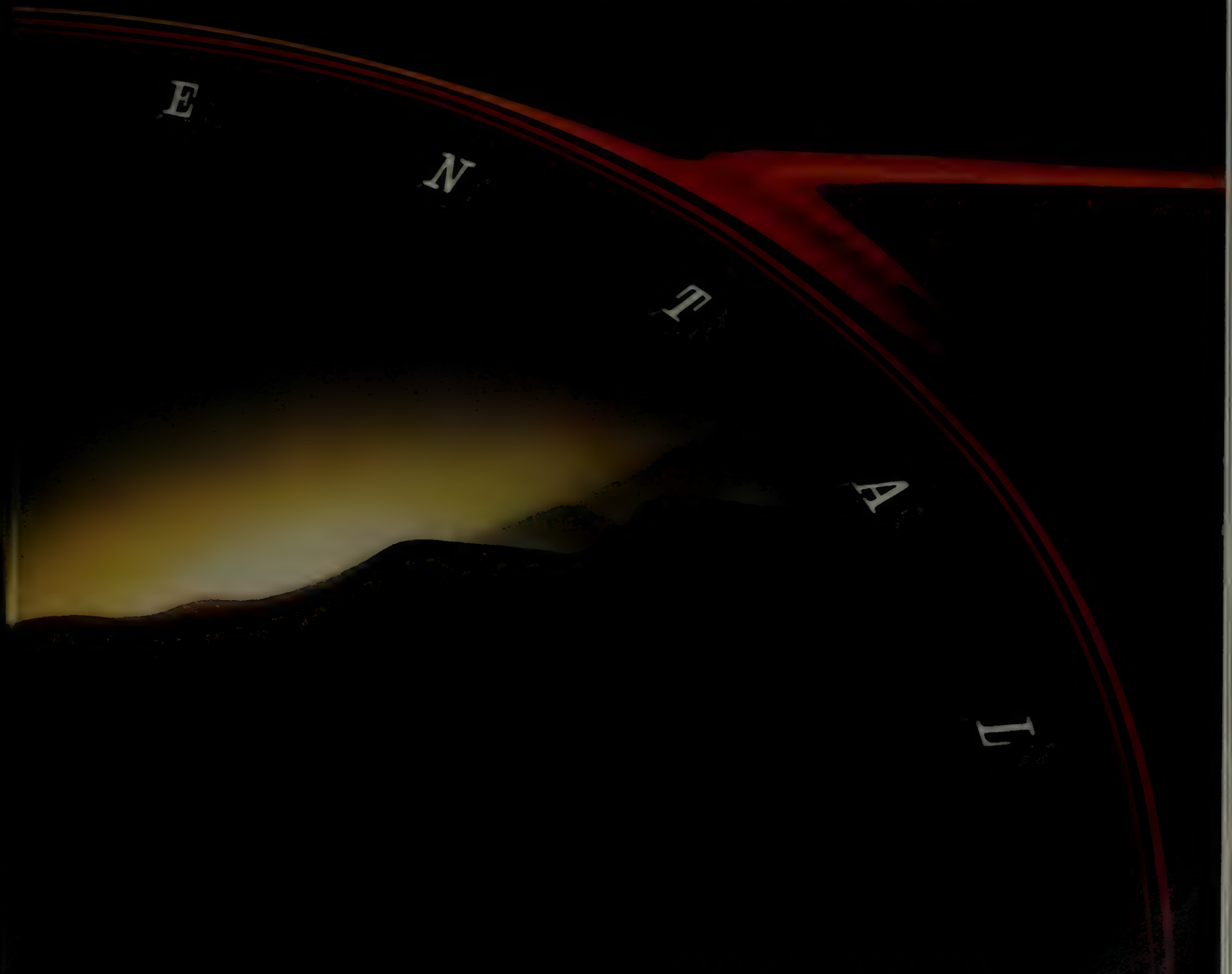
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"THE DESIGN PROFESSION is like being in love. You draw on instinct and acquired knowledge, everything that is second nature." This deceptively casual statement by interior designer Jay Spectre is typical of his restrained attitude toward his work. But despite this, he has painstakingly applied his design sense over the years to the development of refinements that are now the hallmark of his sophisticated, discreetly modern style. His use of lighting, mirrors, and walls placed on the diagonal subtly alters contemporary apartment spaces, allowing for the mixture of Oriental art and contemporary art.

Characteristic of Mr. Spectre's work is an apartment on New York's East Side. "It's a typical Manhattan apartment with a good view and good light," says the designer. Of the three bedrooms, one was changed into a servant's room and another into a media room. "Architecturally, there is nothing very distinctive about the apartment, but the owner is an interesting man, with a theater orientation. He has been a producer, and comes from a family with a communications background."

In Jay Spectre's opinion, the key to the apartment is the personality of the owner. "My client is a young man who wanted a style that was not excessive, but was also not Wall Street stuffy." In an attempt to achieve this, designer and client found what Mr. Spectre calls "a twentieth-century balance. There is new furniture, and furniture from the 1920s, as well as Chinese and Japanese objects. A personal statement has been made with such pieces as a jukebox from the 1940s. The apartment has a clean and straightforward look, having been carefully edited from our respective experiences."

The creative relationship between client and designer is symbolized in this case by a series of relationships among the elements of the apartment itself. A geometric tension is created in the living room, with square seating units, vertical steel blinds, and ceiling lighting in rectangular frames. In turn, the tension among the linear elements is modulated by their relationship with such objects as a nineteenth-century Chinese horse, a lacquered Chinese chair and a Michael Steiner sculpture. Like the most sophisticated modern museum installations, in which art is placed to actively engage the viewer, the rooms are constructed so that design and objects complement each other.

"In the media room we have gathered the client's theater memorabilia, as well as his family pictures." Again the owner's personality defines the interior, and again the

A Sophisticated Mix of Modern Styles

Fluid and Articulate Design for a New York Apartment

INTERIOR DESIGN BY JAY SPECTRE, ASID
PHOTOGRAPHY BY JAIME ARDILES-ARCE

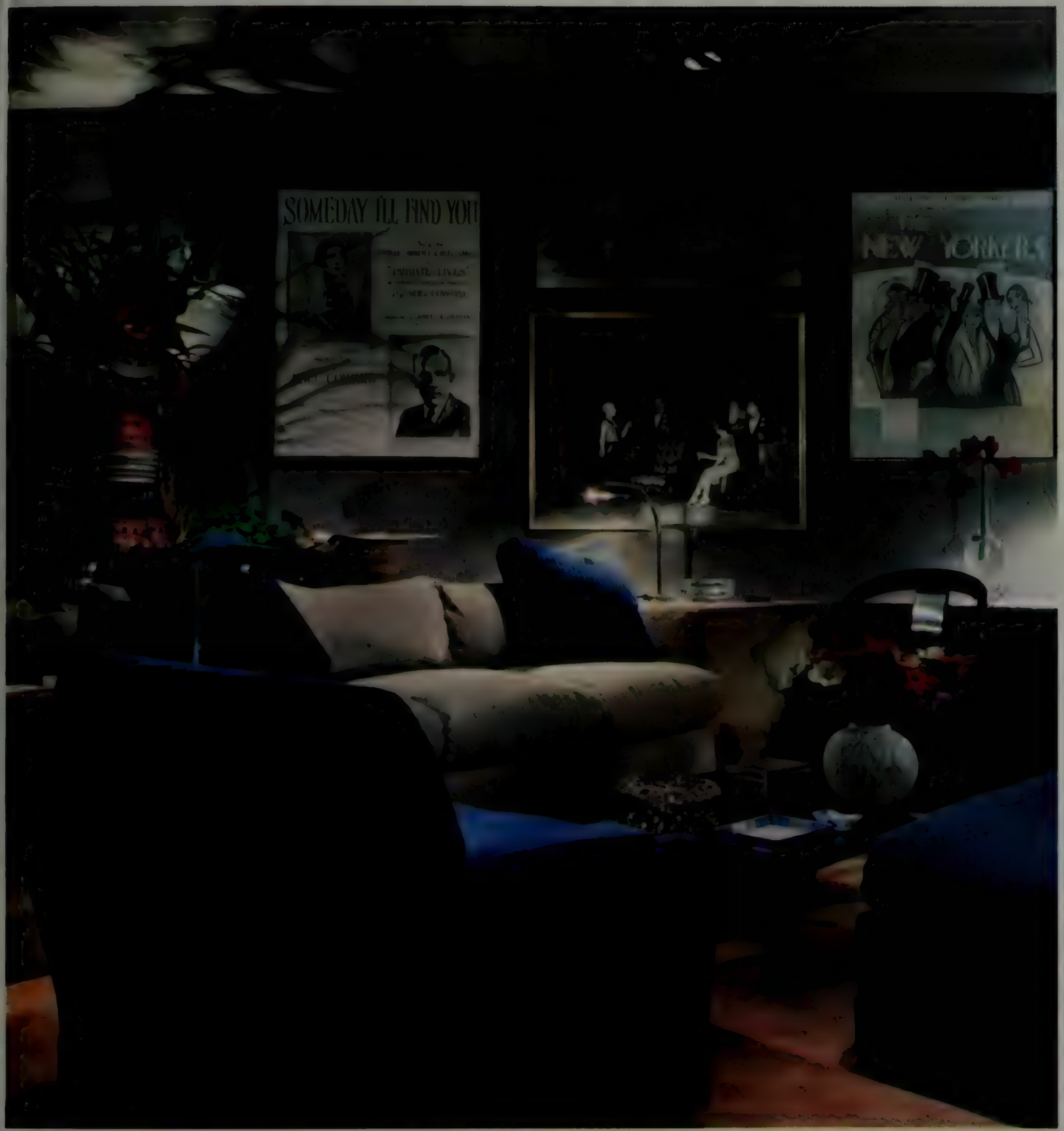
OPPOSITE: Jay Spectre created a dramatic setting in the Entrance Hall of this New York apartment by using a Tessa Pullan limestone horse and paintings by Alexander Liberman. The theatrical effects reflect the owner's interest in, as well as involvement with, the stage. FOLLOWING PAGES: In the Living Room, Mr. Spectre had a wall removed to alter its shape, placing the sofa—covered in a Clarence House fabric—on the diagonal. White and black paintings by Ted Stamm, a Michael Steiner sculpture, a Chinese horse and an Oriental lacquered chair further add to the geometric tension, while harmoniously balancing new and old.











OPPOSITE: The sophisticated, yet discreetly modern, style that has become the designer's hallmark is seen in the Dining Room. Walls lined with mirrors and a Clarence House fabric form a subtle backdrop—combined with recessed lighting—for an Art Déco table set with Japanese porcelain. A Kuan Yin sits between Japanese bronze candlesticks. ABOVE: The designer feels that the key to the apartment is the personality of the owner. The reality of this is felt strongly in the Media Room, lined with memorabilia of theater and family.

objects in the room stand in a kinetic relationship to each other.

In the fusion of elements that Mr. Spectre effects without seeming to strive for it, light is used throughout the apartment to bathe and clarify the spaces. The track lighting in the bedroom and the illumination from a tungsten hallogen lamp at the bedside blend into a soft clear pallor. In the dining room, light is used more dramatically, to emphasize a table set with antique Japanese porcelain. And in the media room it spotlights Chinese porcelain lamps and the glow from the 1940s jukebox.

Although his predilection for the Oriental and the contemporary in art is evident in this apartment, Mr. Spectre will not admit which preferences were his and which were his client's. Speaking of paintings by Alexander Liberman and Jack Roth, and a limestone horse's head sculpted by British artist Tessa Pullan, the designer says, "We chose them together—and we chose them because they seemed right for the space."

It is perhaps Jay Spectre's willingness to collaborate—within the firm boundaries of his own taste and experience—that signals the distinction of his work. The fluidity and ease of rooms that he designs are clearly grounded in considered choices. Because he is sure of his standards, he can afford to be flexible. The outcome is as precise as only the work of a designer with knowledge of the fullest vocabulary can be.□

—*Jeffrey Simpson*

Light is used throughout the apartment to bathe and clarify the spaces.



Jay Spectre employs the design elements of lighting, mirrors, and walls on the diagonal, to enlarge the Master Bedroom. Seen in reflection is a contemporary painting by Jack Roth. On the Art Déco table is a Joel Perlman sculpture.







Villa for a Princess

A Mixture of Moods near Lac Léman

INTERIOR DESIGN BY ANTOINE CHENEVIERE
PHOTOGRAPHY BY PASCAL HINOUS



OPPOSITE ABOVE: Situated on the shore of Lac Léman is Aigue-Marine, home of Princess Ira von Fürstenberg. OPPOSITE: Throughout the residence, interior designer Antoine Chenevière combined stylistically varied objects, as in the Entrance Hall, where a Neapolitan console bears antique busts and a Sicilian oil storage jar. The painting is by Josef Albers. ABOVE: In the Salon are paintings by Balla (left) and Dubuffet, and sculptures by César. Contemporary seating harmonizes with an antique Savonnerie rug, a Russian rosewood and ormolu table, and a dummy board figure near the window.

BUILT IN 1860, *Aigue-Marine*, the home of Princess Ira von Fürstenberg, in Switzerland, possesses a charm that derives from an earlier epoch, and although its style is French, it is French with a Genevan accent. Situated atop a rise from which a sweep of lawn falls gently away to the shore of Lac Léman, the villa shares the poetry of its pastoral setting.

Having lived in both Paris and Rome at various times in her life, Princess von Fürstenberg has recently taken up residence in Switzerland. In Aigue-Marine she found the kind of atmosphere that corresponded to her taste and her needs. "Since I spend so much of my time in travel," she says, "I wanted a place to relax in, primarily, and a home in which to receive my friends." In the 1960s, when Rome was a busy center for filmmaking, the princess pursued an acting career. Later, she became involved in promotional work, and still continues that interest. As president of two companies, she travels virtually everywhere in the world.

To help orchestrate the arrangement and décor of Aigue-Marine, the



princess called upon Antoine Chenevière, a young Geneva-based interior designer. "I chose Antoine to assist me in putting it all together, first, because he knows my taste, and also, because he interprets it in new and exciting ways," she says. In the designer's opinion, an effect of quiet elegance was called for, and, as this was also the princess's idea, together they worked out a plan for the décor. "I never want to impose my own signature on any house that I do," says Mr. Chenevière. "If the result is immediately recognizable as my work and not as an expression of my client's taste, I'd consider that I had failed in what I set out to do." Since the rooms are well proportioned, and the space effectively distributed, no major architectural changes were necessary. An open terrace was converted into a dining room, however, and the former dining room became the library, where on winter evenings a gueridon serves as a dining table for intimate repasts.

Antiques that once furnished the princess's Paris flat were used, as were some modern pieces from her

ABOVE: In a corner of the Salon are artworks by (left to right) Rauschenberg, Max Ernst and Atlan, and (lower) a collection of Empire medallions; a second work by Ernst completes the grouping. A Louis XIII taboret, a Charles X tôle tray table and a Louis XV fauteuil contrast with the contemporary tables and lamps. OPPOSITE: For intimate dining, a gueridon in the Library is draped with a paisley-patterned shawl and embellished with busts of Ivan the Terrible, Louis XV and the emperor Augustus. The antique porcelain dinnerware and vermeil flatware are Viennese.



On winter evenings, intimate repasts are served in the library.

Rome apartment. Together these formed the nucleus of the design. Two large Savonnerie rugs—one in the salon, and the other in the adjoining library—inspired the color scheme in both of these rooms. A soft luminous hue, chosen as the dominant note in the salon, is used on the walls and, in a deeper shade, in the fabrics covering chairs and sofas. There are paintings by such modern masters as Rauschenberg, Dubuffet, Max Ernst, Pol Bury and Josef Albers, among others, and sculpture by Victor Brauner and César. "I've always had a feeling for abstract art," says the princess, "and acquiring this house gave impetus to my desire to collect it. I especially like the way it looks in these rooms. Combining objects in such a way that they become harmonious is something of a challenge. After living in a thoroughly avant-garde atmosphere for a number of years, I grew tired of it and wanted a change. But I didn't want a typical eighteenth-century house, either. And so, my house evolved to become as it is today."

The dining room décor takes quite





ABOVE AND LEFT: Violetwood molding and surround, parquet flooring and an antique Savonnerie rug bring warmth to the Library, adjacent to the salon. Before the window stands an Empire mahogany and ormolu gueridon with three ebonized winged figures; the modern sculpture on it is by Jean Arp. Atop the late-18th-century secretary are Ch'ing Dynasty plates; the sculpture, a portrait of the princess, is by Arno Breker. Paintings are by Lam (left) and Matta. OPPOSITE: A sprightly fabric from Vice Versa unifies the Master Bedroom. Reinforcing the mood of informal comfort are a rattan desk, a straw-wrapped chair and a contemporary wool rug, all made in Italy.



another direction, becoming an extension of the garden, by day, due to its two enormous glass walls. Printed cotton fabric was used for the ceiling and one wall, and for the draperies, which, when drawn, impart a feeling of intimacy. Antique silver objects, and candles in silver holders, add glamour to the evening scene.

"When I am alone," the princess explains, "I spend most of my time in my private suite." Occupying one wing of the main floor, it consists of sitting room, bedroom, dressing room and bath. The sitting room, where she works, is furnished with Empire antiques and contains a small but choice collection of eighteenth-century Italian art. Like the dining room, the bedroom is an uncomplicated room, as fresh as a May morning. "Everything in this room was handmade in Italy," the princess explains. "The wicker night tables come from Florence; the rug from Rome; the petit point cushions, the bedspread, the ceramic lamp bases were all made near Venice."

On a lower level, beside the oval swimming pool, there is a covered terrace where the princess enjoys summer lunches and picnics with friends. "This is the first swimming pool I've designed," says Antoine Chenevière. "It is not an Olympic-size pool, just a place for a quick plunge on a hot day. In my opinion, a pool should first have an aesthetic appeal." That is the reason he chose the oval form, bordered by a wide band of granite. "This is a house for all seasons," says the princess. "It is just what I needed, because it has something for every mood."□

—*Helen Barnes*


PRINCESS ROYAL'S ROOM
SITTING ROOM
NIGHT NURSERY
NURSERY BATHROOM
MAID'S ROOM
MAID'S ROOM
KING'S WARDROBE
KING'S BEDROOM
KING'S BATHROOM

Queen Mary's Dolls' House

A Lilliputian Fantasy



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Perhaps the most elaborate artifact of its kind, Queen Mary's Dolls' House is built on a scale of one inch to the foot. It was conceived in 1920, and completed three years later by Sir Edwin Lutyens. ABOVE: The North Façade, in wood painted to imitate Portland stone, has classical orders favored by English architects such as Sir Christopher Wren and Inigo Jones. OPPOSITE: Raised electrically, the exterior reveals the King's Bedroom on the *piano nobile*. Below is the Library, containing miniature volumes handwritten by authors of the period. The Garage houses, among other models, a Rolls-Royce, two Daimlers—even a bicycle.

IT IS LONDON, in 1920. The architect Sir Edwin Lutyens, Princess Marie Louise and others are around a dinner table, talking about houses, the way of life they have known and how rapidly things have been changing since the end of World War I. A great age is surely passing. Someone remarks that there ought to be a way to capture that age before it is gone forever—a way to illustrate traditions that have shaped the English country house. Someone else says how fascinating it would be if there were such a record of life in Queen Anne's time or, better still, in Queen Elizabeth's time. Then someone asks, "Why not a dolls' house?"

It was conceived as a tribute to Queen Mary, to thank her for all she had done during the war years, to make tangible all those emotions the country had felt on Armistice Day. It would be a collective labor of love. What could be better than a house for their home-loving queen? Before the evening was over, Lutyens had roughed out the general design.

It was a great stroke of fortune that Lutyens was there that night. He was the perfect man for such an undertaking. With a reputation based on the designs of many fine country



houses, his plans for New Delhi well under way, the Cenotaph in London just completed, he was the foremost architect of his day. Furthermore, he was a man who would be caught up in the sheer fun of it all and charm hard work and enthusiasm out of the hundreds of artists and craftsmen who would be required to give their best to the extraordinary little house.

Work on the dolls' house began in Lutyens's studio in Apple Tree Yard and was finished three years later in his own dining room at home. What started as a typical English house soon became a royal residence, but it remained a home, first of all—with comfort before ostentation.

Queen Mary was enchanted as the project progressed, since *everything* in the little house was in working order. Hot and cold water flowed through silver taps. The gramophone played "God Save the King," and the locks all worked. So did the vacuum cleaner, the sewing machine, the electric iron and the coffee grinder. The piano was in perfect tune and could be played by anyone whose fingers were small enough. The interiors defied belief. The scale was one inch to the foot, and with only two exceptions—due, not to lack of skill, but to the intervention of the laws of nature—everything was exactly to scale. There were no limits to the



OPPOSITE: The table in the Dining Room, open to its full length of twenty inches, is set with silver appointments. Even the tiny fruit seems real. The painting over the fireplace is of H.R.H. The Prince of Wales, later King Edward VIII, by A. J. Munnings. Above the sideboard, at the left, is a miniature copy of the Winterhalter portrait of Queen Victoria and Prince Albert and their children. The original is in Buckingham Palace. ABOVE: One floor up from the dining room is the Salon, serving also as a throne room. The tabernacle frame portrait in the marble chimneypiece is of the Electress Sophia, an ancestress of Queen Mary, by Sir A. S. Cope. On either side of the chimneypiece are portraits of King George V and Queen Mary in their coronation robes, by Sir William Orpen. The Broadwood piano is always maintained in perfect tune, though small fingers indeed would be needed to play it.





ABOVE LEFT: The King's Bedroom contains a state bed with silk damask hangings and furniture executed in the Queen Anne and Chippendale styles. Treated in an Oriental manner, the coved ceiling and walls were painted by George Plank. The fireplace is of jasper, white marble and Indian *Buddha gaya*. Ambrose McEvoy painted the portrait of Princess Mary. ABOVE RIGHT: The King's Bath has a ceiling painted by Laurence Irving. African Verdite marble was used for the tub and washstands. OPPOSITE: Behind the south façade is Queen Mary's Bedroom. The portrait, by F. O. Salisbury, is of her mother, the Duchess of Teck. On the floor below the bedroom are the Kitchen and Scullery, where all lights, appliances and water taps are in perfect working order. There is a coal-burning range, and jars are filled with real biscuits. The Day Nursery, on the top floor, has murals by Edmund Dulac, depicting such characters as Cinderella and Ali Baba. In Lilliputian splendor the gramophone resoundingly plays "God Save the King."

trouble taken to make it so. A pea, for example, was specially grown under a microscope to one twelfth the usual size. It was hidden under the mattress of the princess's bed.

Authors wrote their works out in 350 tiny leather-bound books, each one inch square; fifty composers signed microphotographed copies of their scores; actors and actresses, statesmen, and officers of the army and the navy signed their names in special little volumes; and artists painted 700 minute pictures, each miraculously retaining his own style while working to the scale of two postage stamps. Two hundred and fifty craftsmen carved furniture and picture frames, wove special fabrics, embroidered carpets and upholstery. There were, too, many things that would not be seen. There was that pea under the mattress, of course; there were 700 watercolors, prints and drawings put away in two walnut cabinets in the library. Wine bottles were filled with vintage wine, including an 1820 Madeira. Kegs were filled with beer and two kinds of whiskey, Scotch and Irish. Every cupboard was stocked with the appropriate items.

The landscape architect Gertrude Jekyll, who was Lutyens's collaborator on so many real houses and gardens, designed the dolls' garden. She, too, had a remarkable capacity to take endless pains—she fussed about the proportions of moldings on flower pots only one inch high—and to enjoy the whimsy of it all. She included snails, eggs in a thrush's nest, butterflies and a fairy ring of toadstools among the flowers.

For all of this, Queen Mary's thanks were genuine. She herself contributed a gold chest of drawers, and the house was declared complete—ready for the British Empire Exhibition. Somewhere along the road to Wembley a pigeon swooped down to seize a doll porter and the trunk full of clothes he guarded so faithfully. This vanished hero has never been found, but the rest of Queen Mary's Dolls' House is still to be seen at Windsor Castle.□

—*Elizabeth Lambert*


DAY NURSERY
NURSERY LOBBY
MAN'S ROOM
QUEEN'S BATHROOM
QUEEN'S BEDROOM
QUEEN'S WARDROBE

Mountain Aerie

A Welcome Winter Retreat in Utah

INTERIOR DESIGN
BY LYDIA DEPOLO, ASID, OF DEPOLO/DUNBAR
ARCHITECTURE BY FRED M. BABCOCK
PHOTOGRAPHY BY DICK BUSHER







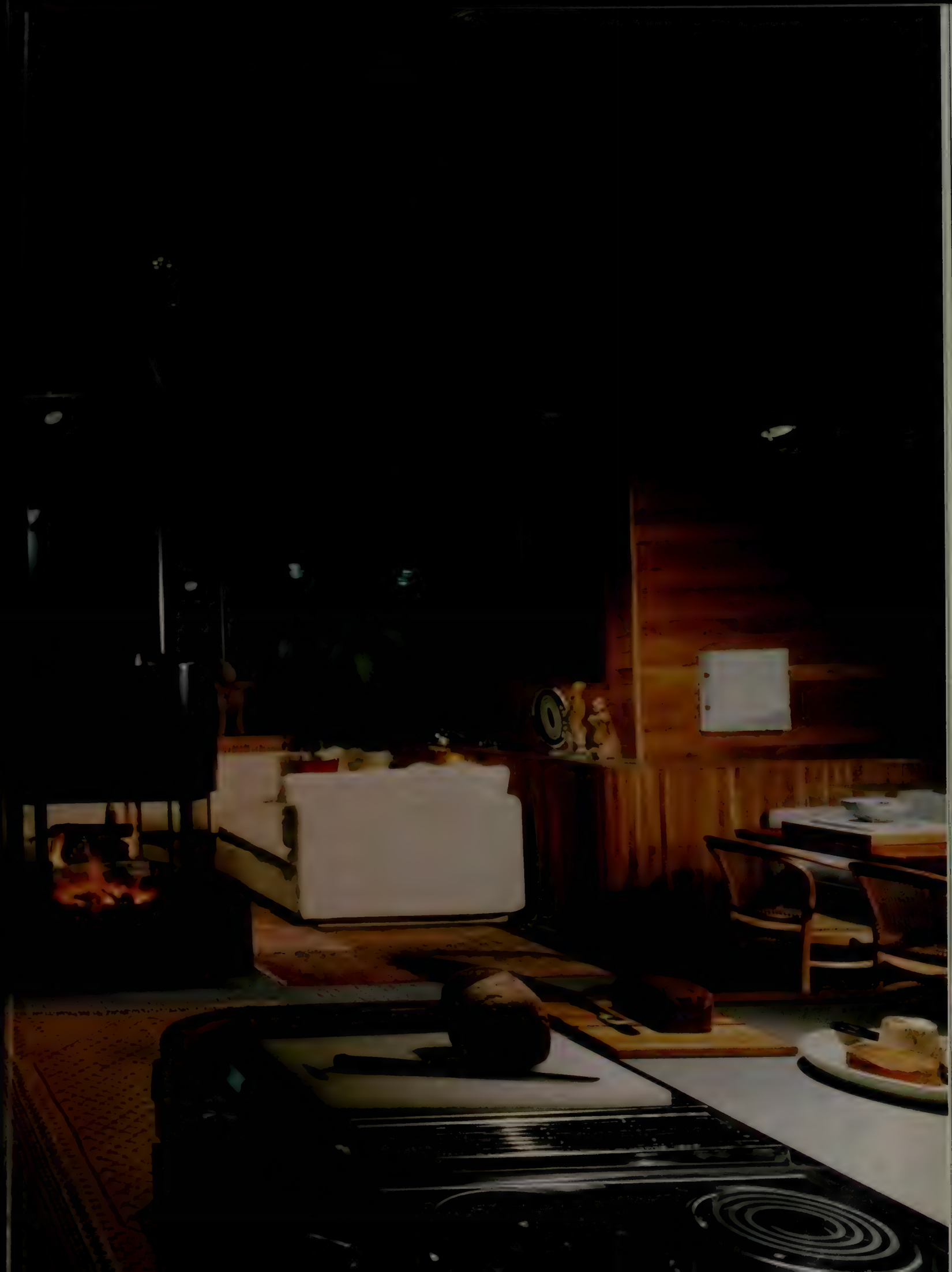
Lydia dePolo's design for film producer Daniel Melnick's mountain retreat in Utah tempers modern appointments with the warmth of a highland lodge. OPPOSITE BELOW: The house was sited for minimum impact on the wooded mountainside. OPPOSITE: The Entrance Hall provides convenient storage. BELOW: In a Living Area alcove, glass panels curve to form a greenhouse-style canopy. Artworks, from left to right, include a Samaras sculpture, a work by Michael Davis, and a Thai monkey goddess. The lamps are from Lighting Associates.

PERHAPS NOWHERE in the United States are there mountains more ruggedly beautiful than in Utah. The landscape at first appears magical in its perfection, like a location for some Hollywood spectacular. And, appropriately enough, this is where film producer Daniel Melnick recently chose to build a mountain retreat—a place for winter skiing, and horseback riding in the warmer months.

The house was designed by architect Fred M. Babcock to take advantage of the magnificent setting. A modern composition of glass and light-toned wood, it is a confident—but not disruptive—presence on the rugged mountainside. The residence reveals a definite sense of the person who lives here—Mr. Melnick's keen







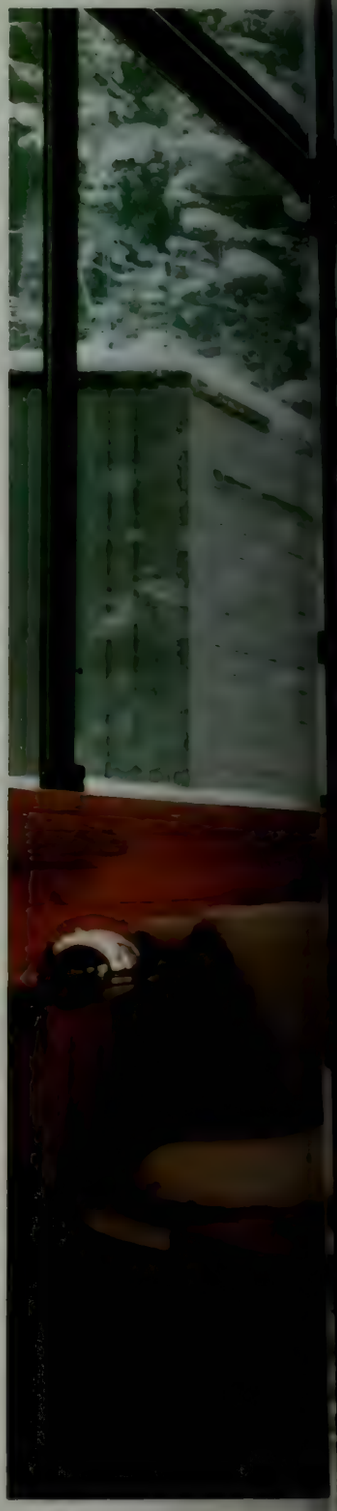
visual sense is evident in every room.

The interiors are the result of the producer's collaboration with the interior design firm of dePolo/Dunbar. Lydia dePolo, a longtime friend of Mr. Melnick, considers the relationship with her client quite special. "I really felt I could anticipate his reactions, which doesn't often happen," she recalls. Mr. Melnick agrees. "We shared a similar set of aesthetics and believed in making a minimal statement without the clichés of minimalism—in creating a home that is simple, yet warm and inviting."

The house could be considered minimal in its straightforward floor plan. On the main floor, one large room is divided into four distinct living areas: the seating alcove that

PRECEDING PAGES: In the Living Area, an African mask and a bronze join works by, from left, Eric Orr, Tom Wudl and Robert Courtright. The kitchen island contains a Jenn-Air stove. BELOW LEFT: Stendig chairs and Tiffany stemware decorate the dining table; the panel controls music, lights and temperature. Artworks include two pre-Columbian figures, ceramic tools by David Furman, a Wudl sculpture and a Lara print. BELOW RIGHT: A totem and an Oldenburg maquette enrich the whirlpool spa area. Brunschwig & Fils fabric covers cushions.





"We shared a similar set of aesthetics and believed in making a minimal statement without the clichés of minimalism."

centers on the fireplace; the dining area; the kitchen; and the whirlpool spa. Upstairs is the master bedroom and sun deck, and connected to the main house is a small guest house, complete with cozy sleeping alcove, fireplace and kitchenette.

Lydia dePolo says, "Essentially, this design was broken down into three main elements—the use of space, the selection of colors, and the placement of lighting."

One of the first problems the designer faced was in the layout of the main living space. The house has very deep bay windows that are formed by panels of glass curved at the top like a greenhouse wall. This made the arrangement of furniture and objects difficult, because things tended to look lost and scattered, in relation to the expanses of glass and the mountains beyond. "The room lacked organization," recalls Lydia dePolo. "It needed to be given definition as well as continuity."

By devising a shelf that wraps around the main room, the designer created a line that moderated the height of the windows and the height



of the furniture. In addition to serving as a unifying element, the shelf is a very functional structure. It neatly hides the heating and electrical units, acts as a counter for the kitchen and dining area, and displays some of Mr. Melnick's collection of three-dimensional artwork. The shelf, as well as the paneling throughout the residence, is made of white oak. "The whole interior is like a beautiful piece of furniture," Mr. Melnick observes. "The craftsmanship is extraordinary—especially the way all the corners and grooves are carefully molded. And the color of the oak gives the house a light finish."

Muted desert colors were the shades Mr. Melnick envisioned in his house. "We put together two color schemes for him to choose from, both very similar in mood," the designer recalls. "And the day he came to see them, he brought his own color samples—a small box filled with sand of various hues that he had collected on a remote beach in Big Sur. It was interesting to see how perfectly the materials we had selected matched the grains of sand.

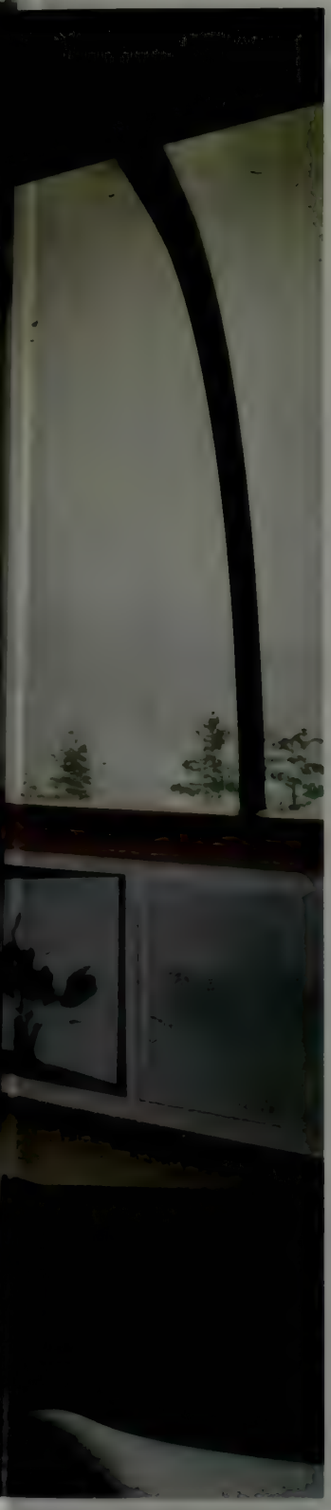


BELOW LEFT: The Master Bedroom shows a wintry panorama through large curving windows. The bed design incorporates lighting and storage; the coverlet is of Lee/Jofa chintz. Light sources include theatrical fixtures from Lighting Associates and a Tizio lamp from Stendig. From left to right, the artworks are an Altman line drawing, a pre-Columbian figure, and flower photographs and drawings by George Gaines. BELOW RIGHT: Redwood chaises and an aluminum drum table are durable furnishings on the roof deck. A whirlpool spa is nearby.

This story illustrates our working relationship. It's a telling anecdote about a visual and precise person." The choice and placement of the lighting also show a visual mind at work. "It's theatrical without being self-conscious," says Mr. Melnick. "All the lighting fixtures are purposely clamped onto the exposed structural members of the house, making the lighting infinitely flexible."

Flexibility, style, and an appreciation of the landscape are apparent throughout the house. Like all appropriate designs, sophisticated ideas are applied so cleverly that they look simple and completely natural. The results can be seen as a fine example of designer-client teamwork.□

—*Carol Vogel*

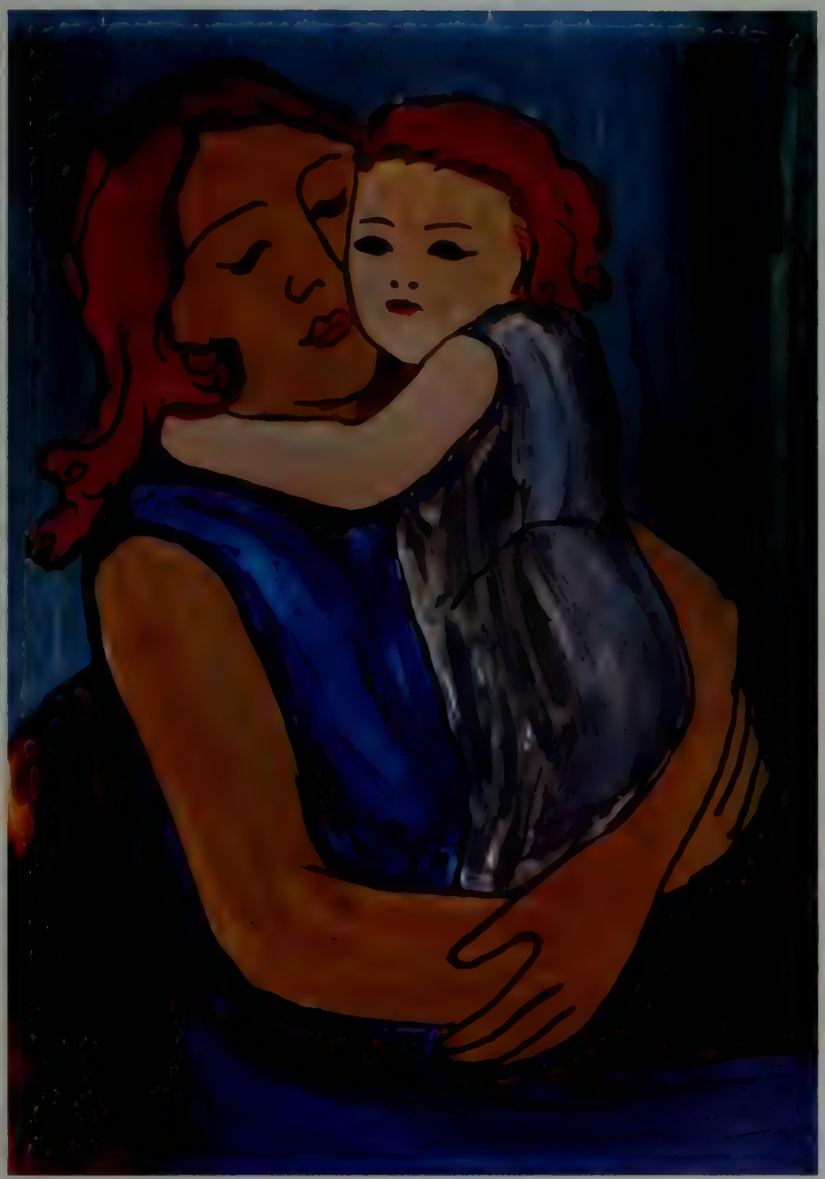




"He brought his own color samples—a small box filled with sand of various hues."

Art: Mother and Child

A Touching and Universal Theme in Western Painting

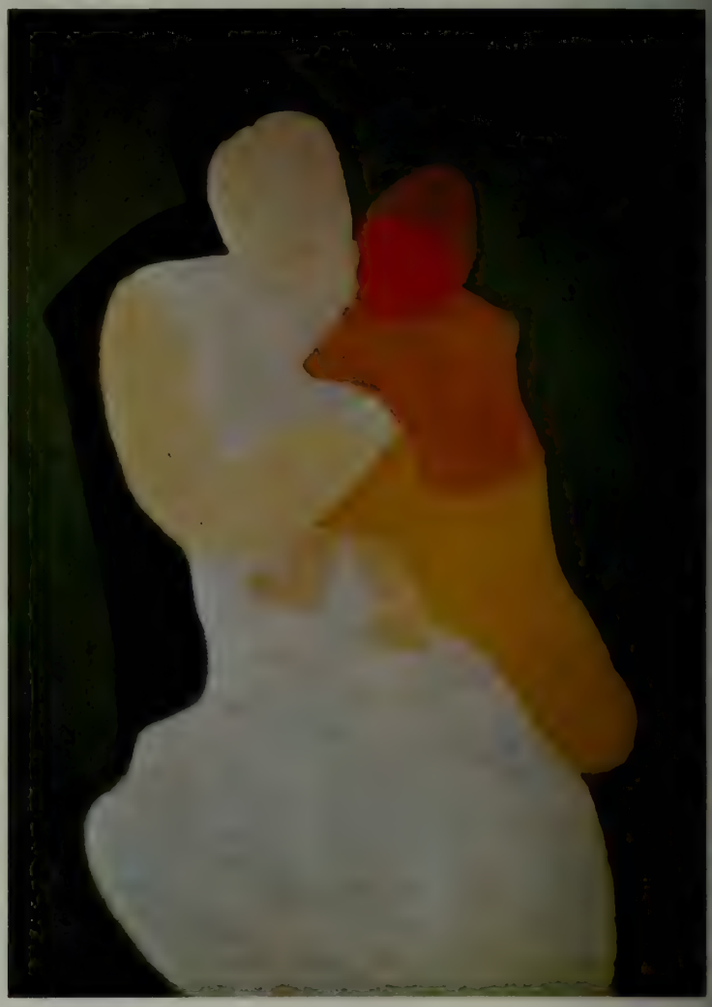


OPPOSITE: *Femme et enfant dans un jardin,* Edouard Vuillard, circa 1910. Distemper on paper laid on canvas; 39⅜" x 26". A lavish and colorful garden setting creates a lighthearted mood as a woman tenderly watches a child. Lefevre Gallery, London.
ABOVE: *Mother with Child with a Gray Dress,* Gabrielle Münter, circa 1925. Oil on glass; 5½" x 4". The affectionate embrace of a mother and child is enhanced by translucent color and flat shapes, both achieved by the inherent qualities of the medium. Galerie Orangerie, Cologne, West Germany.

VICTORIAN HOMES were often enhanced with ancestral portraits—many with the theme of mother and child. Some of these paintings depicted a mother tenderly holding a baby in her arms or on her knee; sharing close moments with a young daughter or son, and, at times, just observing her child—loving experiences that Longfellow captures poetically: "Dear child! How radiant on thy mother's knee,/With merry-making eyes and jocund smiles."

The unity of spirit that exists between mother and child has been expressed by various artists throughout the centuries, and portraits of the subject have had strong appeal. During the Renaissance, Florentines clamored for paintings of the





Young Mother, Mary Cassatt, circa 1909. Oil on canvas; 28¾" x 23¾". Ruffled frocks subtly contrast with the contemplative moods of a mother and daughter posing in a reserved manner. Kennedy Galleries, New York.

ABOVE: *Mother and Child,* Milton Avery, 1944. Oil on canvas; 40" x 30". Delicate lines accent bold patterns of color, which, in unison, create a motif of a loving mother and child. Andrew Crispo Gallery, New York. OPPOSITE: *L'Algérienne et enfant,* Pierre Auguste Renoir, 1882. Oil on canvas; 16" x 12½". Capturing the joy of life in his painting, Renoir depicts with flowing brush strokes and shimmering hues a woman and child in native garb. Lefevre Gallery, London.

Madonna and Child; Botticelli rendered his romanticized versions, and Raphael pleased his patrons with sweetly sensitive interpretations. And the still-treasured portraits of mother and child that hung for generations above mantels in American homes of the eighteenth and nineteenth centuries confirm that Americans shared the Italian Renaissance appreciation of spiritually moving portraits of motherhood.

The eighteenth-century desire that brought family portraits into American homes came from the belief among eminent men that they had achieved importance in the New Republic. And they wished to emulate distinguished Europeans who traditionally bequeathed to the future portraits of themselves. It was no easy matter for Americans, however, to acquire a family portrait. Often, having a portrait commissioned meant traveling abroad or waiting for a European painter to visit America. But the ferment of the American Revolution changed life in America. A covey of significant American artists emerged—Copley, Stuart, and others—who gratified the Founding Fathers and other prestigious Americans with noble portraits of their beloved wives and children.

A splendid sequence of his portraits of motherhood is evidence that Sir Joshua Reynolds, the president of the Royal Academy in London, also depicted children on canvas. Two of these portraits present a different approach to the subject of maternity: One portrays Countess Georgiana Spencer and her daughter, Lady Georgiana, in a delicate composition suggestive of a Renaissance Madonna and Child. The other, painted a generation later, pictures the former Lady Georgiana, the duchess of Devonshire, as a vivacious mother playing with her daughter.

Men made prosperous by the industrializing of America during the nineteenth century also coveted paintings of a mother and child. Demand for these portraits was handily met by Ammi Phillips and a contingent of itinerant limners who quaintly endowed the "honest likenesses" they painted with individual character and many distinctive traits.





ABOVE: *Madonna with Red Poppies,* Emil Nolde, circa 1925. Watercolor on Japanese paper; 9¼" x 12¾". The artist creates a translucent gemlike brilliance in his depiction of a crowned Madonna in adoration of her child. Galerie Thomas, Munich.

OPPOSITE: *Washing Baby's Clothes,* Bernard Pothast, circa 1910. Oil on canvas; 20" x 16". A woman, child at her side, tends to a domestic task as sunlight floods a country house window, warmly highlighting the innocent faces within. Richard Green, London.

Queen Victoria chronicled her life with many tender sketches of her children. And because Victorians were the first to legislate for the rights of married women and children, Victoria's reign trumpeted a long parade of books, Christmas cards, calendars, sculpture, drawings and paintings sentimentally espousing the mother-and-child theme. Her reign also heralded an expansion of art to include a greater element of domesticity, as delineated in the genre paintings of Lillie Martin Spencer, which often focused on motherhood. As the mother of thirteen children, Lillie Spencer was truly familiar with her subject, and it is likely that her hand rocked a cradle as often as it held a brush.

Impressionists dealt delightfully with maternity—some with bursts of color and sunlight. Monet painted his wife and son enjoying a walk along a cliff; Mary Cassatt triumphed with *Breakfast in Bed,* in which a child and mother share the love and security of an early morning meal. But among such paintings, perhaps none is more touching than *The Cradle,* by Berthe Morisot, with a mother bending over a cradle to admire her sleeping baby through a cloud of gossamer.

Artistic depictions of motherhood reflect the social changes that have textured the centuries as they convey the fulfilling subtleties of the tie that binds mother and child. And probably no artist has more affectionately interpreted this relationship than Raphael, in his appealing *Madonna del Granduca.* The serene beauty of the Virgin, tenderly holding her infant son, exemplifies the artist's interpretation of the venerated spirit of motherhood, a subject that today retains its timeless appeal.□

—Betty Rivera

A New England resident, Betty Rivera is an author and lecturer on antiques and has written on the fine arts for a variety of periodicals.



ARCHITECTURAL DIGEST VISITS:

President and Mrs. Ronald Reagan at the White House

INTERIOR DESIGN BY TED GRABER
PHOTOGRAPHY BY DERRY MOORE

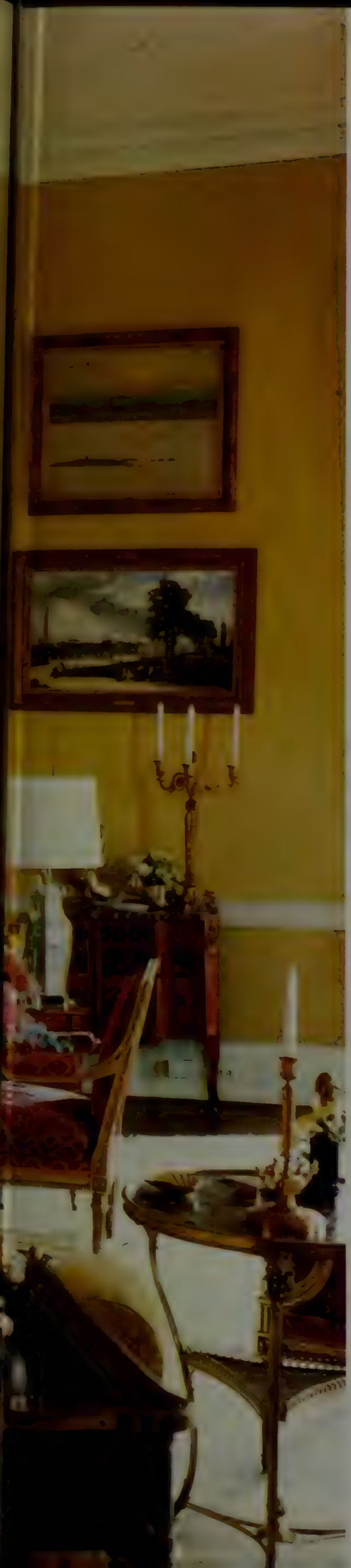


The Central Hall and the West Sitting Hall

Upholding the spirit in which the White House was designed, President and Mrs. Ronald Reagan have made it a warm, personal residence. Working with interior designer Ted Graber, they refurbished the private apartments, as well as certain other rooms, on the second and third floors, respecting the character of the White House and using as much of the White House collection as possible. ABOVE: Mrs. Reagan's confident contemporary feeling for design blends with a sense of history in the second floor Central Hall. Transformed into a spacious double drawing room, it is enjoyed by the first family, their personal guests, and dignitaries en route to the Yellow Oval Room. Late-18th- and early-19th-century furniture includes an octagonal English partners desk donated by Mrs. Jules Stein and the late Dr. Stein. The Mary Cassatt painting is considered one of the best 20th-century works in the White House collection. RIGHT: Resplendent with double-arched windows, the West Sitting Hall serves as President and Mrs. Reagan's second floor living room. Furnishings from their California residence were installed on Inauguration Day to make the new president and first lady feel at home. Later, the room was painted and given new draperies and carpeting.


RR





There are few details in which Mrs. Reagan herself has not taken an interest.



The Yellow Oval Room and the President's Dining Room

LEFT: Mrs. Reagan and designer Ted Graber rearranged the second floor Yellow Oval Room to make it more comfortable for heads of state who gather there to converse and exchange official gifts before state dinners. The sofas, and the gilt-base marble-top tables made and donated by Baker Furniture, were added to the formal setting. Flanking the chimneypiece are American paintings: at left, by Thomas Moran (top) and David Kennedy; at right, by Childe Hassam (top) and Andrew Melrose. A canvas by Jasper F. Cropsey adorns the overmantel. Eighteenth-century French furniture includes a *bureau plat*, bronze gueridon tables, and gilded fauteuils stamped *C. Sené* and cushioned in cut velvet from Old World Weavers. ABOVE: Converted by Mrs. John F. Kennedy from a bedroom, the President's Dining Room on the second floor is used for family dinners and official entertaining. French wallpaper was printed by Zuber et Cie, ca. 1854. The sideboard bears Wedgwood candelabra mounted with jasperware.

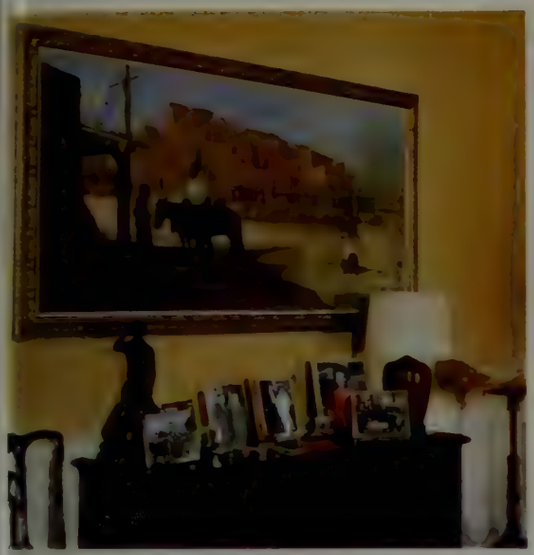
UNLIKE THE RESIDENCES of chiefs of state in almost every other great nation, the White House, in Washington, D.C., is a home, not a palace. Though not large, by any standards it is a distinguished building, and for almost two hundred years it has been the symbol of American democracy and of the American presidency. The formal rooms on the first two floors are visited by over a million and a half people a year, and it is, of course, the setting for state occasions and receptions and for much of the business of government. Nevertheless, for all the pomp and circumstance, there is a comforting continuity evident. For here is "The President's House," and white match folders proclaim the fact. So it has been since the day President and Mrs. John Adams moved into the private part of the White House, in 1800—an American heritage and a home.

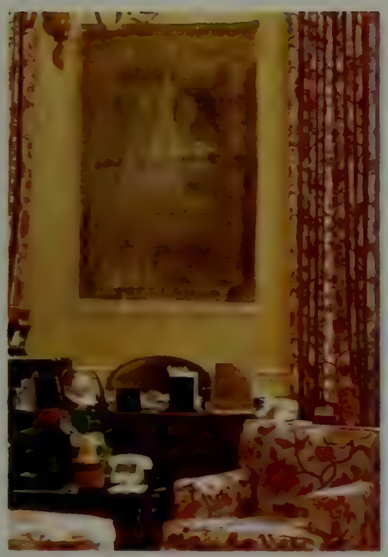
Today, the appealing character of the White House as a home can be



The President's Study

ABOVE AND OPPOSITE: A pleasant and relaxed departure from the Oval Office, the President's Study on the second floor is filled with the first family's own furniture, augmented by antiques and paintings from the White House collection. A favorite among personal effects on President Reagan's mahogany partners desk is a silver repousse fire chief's horn made into a lamp base, given to the president when he was governor of California. Pre-Columbian sculptures from the president's own collection rest on the marble mantel, and on either side of *Boy Fishing*, by Lilla Cabot Perry, are paintings of American Indian subjects by George Catlin, on loan from the National Gallery of Art. Carpeting is a gift to the White House from Karastan Carpets. OPPOSITE TOP LEFT AND RIGHT: Works of art range from an Oscar E. Berninghaus painting, *Pueblo at Taos*, on loan from the Atchison, Topeka and Santa Fe Railway Company, to an extremely rare Tabriz silk rug set with precious stones, given to the White House during the Theodore Roosevelt administration by the Persian government. OPPOSITE CENTER: A mahogany game table, made in Baltimore, ca. 1800, displays one of many photographs of Mrs. Reagan in the President's Study.









seen most clearly in the new décor on the second and third floors of the building, the area that includes President and Mrs. Ronald Reagan's private apartments, and other rooms, among them the Yellow Oval Room, the Treaty Room, the Lincoln Bedroom and the Queens' Bedroom. Mrs. Reagan has, with tact and discernment, made certain that this is, for the term of office, the president's private home and her own. To achieve this end, the first lady enlisted the aid of Los Angeles interior designer Ted Graber, an old family friend. Mr. Graber's own home has been shown in *Architectural Digest* (September 1980), and he has long been familiar with President and Mrs. Reagan's tastes and preferences.

At the beginning, of course, there was a great deal of work necessary. Mr. Graber is proud of the fact that "on Inauguration Day, when President and Mrs. Reagan arrived at the White House at five o'clock, the sitting room at the west end of the second floor was complete, filled with their furniture and personal possessions brought from California." However, as the designer explains, the real work of refurbishing the private apartments did not begin until January 21, 1981. As Mrs. Reagan and her designer well know, there is far more to a house than furniture and paintings and possessions. "We wanted it to be warm and livable," says Mr. Graber, "without sacrificing any of the historical traditions." Most important is the atmosphere that now exists—one that is pleasant and welcoming.

This can readily be sensed in President Reagan's study on the second floor, where the formality of the Oval Office has been set aside. It is a personal room, filled with photographs and mementos—a room of dignity and ease. The desk is his own; on it is a splendid mid-nineteenth-century silver repoussé fire chief's horn, made into a lamp, a gift from a friend when Ronald Reagan was governor of California. The paintings of American Indians, by George Catlin, bring to mind a





The First Lady's Office

TOP AND ABOVE: White House furniture, re-covered and restored, is part of the unaffected décor of the First Lady's Office, on the second floor. The collection of wild-flower prints was reproduced by the Smithsonian Institution from original 1925 watercolors by noted naturalist Mary Vaux Walcott. Walls were strié-painted by White House staff painters—among the many skilled staff members who did practically all of the restoration work. Chintz drapery and upholstery fabric is from Brunschwig & Fils. The window affords a view of Lafayette Park.

statement by noted horticulturist and writer A. J. Downing, who had such an extensive influence on the American home in the 1840s and who landscaped the White House grounds in 1850. "Much of the character of everyman," he wrote, "may be read in his house." Surely this statement reinforces the personal atmosphere that exists in the White House today. Private though the first family's living quarters may be, however, these rooms belong to the American people. For example, the Catlins on the wall of the president's study, six of them from the National Gallery of Art, might well have been known to President Andrew Jackson—though it is clear that President Jackson's "West" was a very different place from President Reagan's. It is just such a sense of history and continuity that informs even the private presidential portions of the executive mansion.

When Mrs. Reagan and Mr. Graber set out to bring renewed life to the second and third floors of the White House, they had remarkable spaces and architectural details with which to work. Thanks to a previous first lady, Mrs. Coolidge, what was once a shallow attic had been transformed into a pleasant third floor. Here there are guest rooms, sitting rooms, an informal hall, and, up a walkway leading to the surface over the South Portico, a solarium surrounded by a fire of red geraniums in tubs. The room is an octagon, flooded with light, and Mrs. Coolidge herself called it "the sky parlor." The view from the wide windows is over treetops and across the broad South Lawn to the Washington and Jefferson monuments. Today, as a result of the joint efforts of Mrs. Reagan and Ted Graber, it invites leisure with informal sofas and chairs covered in a colorful floral fabric. Clearly the room was designed with comfort and ease in mind. This point of view is characteristic of even the more formal rooms in the private White House apartments. To one degree or another, all of the rooms are quite as gracious, cheerful and restful.







The First Lady's Dressing Room

ABOVE: The First Lady's Dressing Room is an inviting setting adjoining the First Family Bedroom on the second floor. Used as dark accents for the warm color scheme, furniture includes an 1830 tilt-top table and, at the foot of the bed, a small lacquered and gilded table with a Chinese porcelain plaque inlay. Carpeting was donated by Karastan Carpets. FAR LEFT: Mrs. Reagan and her daughter, Patricia, are the subjects of a portrait by Paul Clemens. LEFT: The Washington Monument and the Andrew Jackson magnolia tree are visible through a window.

"I can't really say I'm a collector, but I do like to discover small objects."
—*First Lady Nancy Reagan*





The First Family Bedroom

ABOVE AND RIGHT: The pleasing sense of airiness and comfort characterizing the private apartments is particularly evident in the First Family Bedroom, next to the President's Study on the second floor. Chinese paper, handpainted in 18th-century style by Charles R. Gracie & Sons, covers the walls. Paintings include a landscape by Willard Metcalf, between the windows, and *Before Moonrise* by Carroll Sargent Tyson, on loan from the Philadelphia Museum of Art. The marble mantel is from an 1818 Washington, D.C. home designed by Benjamin Latrobe. Matelassé fabric from Stroheim & Romann covers the bed and sofa. TOP: A small octagonal table displays one of Mrs. Reagan's personal collections, Battersea boxes.

Naturally, the White House—since 1792, when James Hoban won the competition to design it—has gone through a number of renovations and reconstructions and redecorations, not to mention two fires. Indeed, the house was still unfinished when President and Mrs. Adams moved in. The main staircase had not been completed; the wood-burning fireplaces could not subdue the cold and damp; bells to summon staff had not been installed, and there was no laundry yard. "The great unfinished audience room," Mrs. Adams wrote her daughter, "I made a drying room of." In 1801, when President Jefferson moved in, roofs leaked and plaster was falling from the ceilings, and he called upon architect Benjamin Henry Latrobe to come to the rescue. The greatest devastation came, of course, in 1814, when President James Madison and his wife, Dolley,



Most important is the atmosphere that now exists—one that is pleasant and welcoming.



were the occupants of the White House, and British troops put it to the torch. The house had recently been redecorated by Mrs. Madison, with the imaginative advice of Latrobe, and all their work went up in smoke. However, as the British troops were approaching, Mrs. Madison managed to take "nearly all" of the silver, the velvet curtains and the Gilbert Stuart portrait of George Washington—now in the East Room—out of harm's way.

Since Latrobe's day there have been numerous structural changes in the President's House, as it was once called, most of them externally invisible. At the urging of President Theodore Roosevelt, the Congress appropriated funds to redo walls and reinforce underpinnings of the house with steel and concrete. Later, President Coolidge found that President Roosevelt's attempts to strengthen the structure had been a good deal less than satisfactory. And so it went, until President Truman finally faced up to a century and a half of gradual decay and unsuccessful renovations and to the literal threat of collapse. The day he saw the chandelier in the East Room sway as a color guard walked on the floor above, and when he felt the floor of his study trembling, he took action. Congress approved a generous budget, and a

The Queens' Sitting Room

Evoking a stately yet festive tone in the Queens' Sitting Room—one of the few second floor rooms not recently refurbished—is French fabric with a Neo-Classical medallion design, installed during the Kennedy administration. Unifying walls, windows and furniture, it contrasts with the light-toned architectural detailing. A mid-19th-century oval Aubusson rug, acquired for the room in 1971, underlies the 19th-century pedestal table of dark lacquered wood embellished with gilt floral motifs. Near one window, a draped dressing table festooned with tasseled cord bears a Chinese lacquered and gilded shaving chest with mirror, made for export to America, ca. 1820.



The Queens' Bedroom

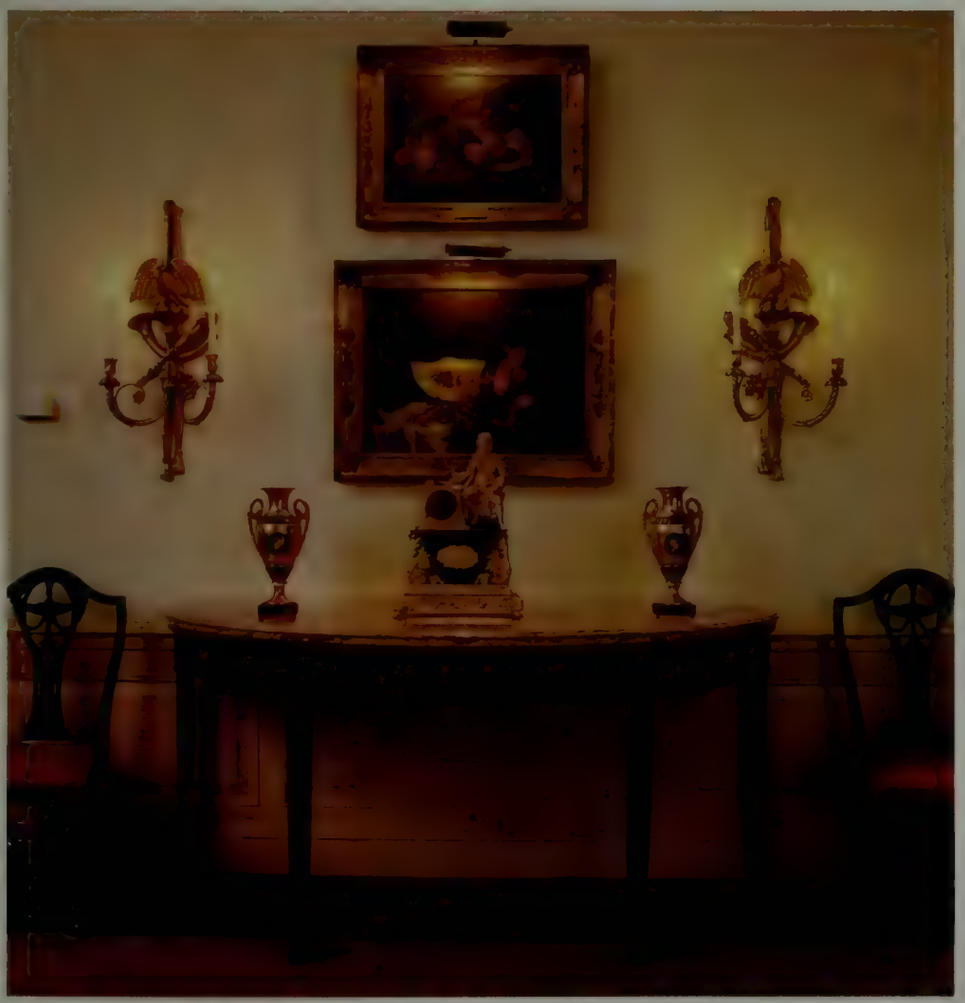
The carved American Sheraton canopy bed in the Queens' Bedroom has been used by five queens during official visits to the White House. Refurbished in 1976, the room has a gentle, welcoming mood, evoked by the pastel-hued walls, the Turkish Hereke rug, and the bed and window draperies of striped silk taffeta from Brunschwig & Fils. Over the early-1800s carved wood mantel from Philadelphia are a late-17th-century floral painting and mirror, framed together, a gift presented to the United States government by Princess Elizabeth in 1951, on behalf of King George VI and the British government. The 1921 portrait of Florence Kling Harding is by de Lombos.



The Third Floor Center Sitting Hall

The totally refurbished third floor is the "upstairs" of the first family's private quarters. It comprises a spacious Center Sitting Hall, surrounded by smaller sitting rooms and guest rooms. ABOVE: To infuse the hall with warmth, architectural detailing and bookcases were given a *faux-bois* treatment, and the bookcases were also enhanced with trompe l'oeil pediments. Small conversation groupings encourage informality; the one in the foreground includes an early-19th-century Sheraton sofa from Philadelphia, flanked by mahogany and satinwood card tables of the same era, from Boston. OPPOSITE ABOVE: At the center of the room is a drum table made in New York ca. 1810–1815; surrounding it are 18th-century Gothick Chippendale side chairs. At the far end are four Currier & Ives color lithographs. OPPOSITE: Highlights of the hall are James Peale's still life of grapes and apples, ca. 1810, and Rubens Peale's *Still Life with Fruit*, 1862. On the demilune table is a superb early-19th-century French gilded bronze clock with a figure of Benjamin Franklin. The vases are French Empire; the sconces are early 19th century.





complete renovation of the building took place from 1949 to 1952. If by standards of exact historical preservation the White House today is less than perfect, it is now solid and supported entirely by steel.

Thus, President and Mrs. Reagan did not face as many architectural renovations as had confronted some of their predecessors; they were able to concentrate their efforts on refurbishing primarily the private areas of the White House and restoring much of its antique furniture collection. Excellent use has been made of the precedent established by Mrs. Calvin Coolidge, who successfully undertook to persuade Congress "to authorize the acceptance of appropriate antiques as gifts." Mrs. John F. Kennedy, as well, mounted a campaign to attract gifts of furniture and works of art of a quality suitable to the dignity, beauty and history of the White House. Mrs. Kennedy's enthusiasm, supported by numerous friends, was responsible for establishing, in 1961, the White House Historical Association, a nonprofit organization "to enhance understanding, appreciation and enjoyment of the Executive Mansion." But it is more than that. It is the official recipient of private, corporate and foundation gifts for the purchase of objects for the White House, for its decoration and refurbishment and embellishment. And certainly no one has been more successful than Mrs. Reagan in her efforts to attract funds for the association, or more skillful in their use. What she has done so far, it seems quite apparent, is only a beginning. Certainly she would like to give all Americans the opportunity of contributing to the beauty and continuity of the White House.

"When we arrived in January," Mrs. Reagan explains, "we looked into the warehouse where the furniture that is not in use is stored. We found beautiful pieces that were deteriorating and needed to be restored. Only a very few pieces had to be purchased." She and the president declined to accept Congressional funds to refurbish their private





The Solarium and the Red Sitting Room

TOP: Three walls of glass flood the octagonal Solarium, on the third floor, with sunlight. Since its origin during the Coolidge administration, when Mrs. Coolidge called it "the sky parlor," it has been a favorite spot of many American first families. Sofas and chairs are underscored by a Karastan carpet. The lamp is from Chapman Furniture. ABOVE: The Red Sitting Room, part of a third floor guest suite, is distinguished by a crocheted depiction of the signing of the Declaration of Independence. Chintz upholstery fabric is from Lee/Jofa

quarters, but Mrs. Reagan soon received an immediate and generous reaction to her "special project"—an appeal for donations for this purpose. "I was overwhelmed by the response that came from people in all walks of life," she says. "Some of the contributions were for just one dollar." These donations have been managed with great care. "Because funds were not available, some flooring had not been touched in many years," says Ted Graber. "Plumbing and electrical wiring was obsolete; draperies were falling apart; there were mahogany doors that hadn't been attended to since President Truman's day." Upholstery has now been replaced and furniture restored; and a state dinner service—a complete one did not exist—has been provided.

There are few details in which Mrs. Reagan herself has not taken an interest. Even bibelots are important to her, for these are the things that make a home. "I can't really say I'm a collector," she explains, "but I do like to discover small objects—like those seals in the living room; I saw them in a shop in Spain." These are seals for wax, with handles of carnelian and onyx and mother-of-pearl and carved ivory. In the First Family Bedroom there is a collection of Battersea boxes on a table, and in the West Sitting Hall there are blue and white porcelains and jade objects. Everywhere are personal touches. Among the many artworks displayed in the White House—for example, a Mary Cassatt in the Central Hall and a Cézanne in the West Sitting Hall—are two charming small paintings of beach scenes with women in nineteenth-century costumes. "One day when I was on my way to luncheon in Georgetown," says Mrs. Reagan, "I found them in an antiques shop next to the house where I was going."

One of the most extensive decorative changes Mrs. Reagan and Ted Graber made in the private apartments was the transformation of the hall on the second floor. It is a wide, long expanse with Hoban's double-arched windows, like bouquets of light, at either end, but basically it

"We wanted it to be warm and livable,
without sacrificing any historical traditions."
—*Interior designer Ted Graber*



The Washington Sitting Room

A collection of 19th-century engravings of the nation's first president give historical resonance to the Washington Sitting Room, part of a guest suite on the third floor. White painted moldings offer a contrast to the warm hue of the striped wallcovering and toile drapery and upholstery fabric, which is restated by a pillow covered in a checkered fabric. Blue and white Chinese Export porcelains complete the tricolor palette. Suspended from the ceiling is a 19th-century English hall light of frosted glass and bronze; prism drops adorn a lamp with a frosted glass chimney from the same period. The looking glass, ca. 1820, has a Neo-Classical architectural frame of gilded wood.



was a bare and awkward area until she and the designer filled the space properly. Now it has become a sort of double drawing room, with an octagonal desk in the center, and comfortable furniture and screens on either side. The splendid proportions are still there, but the hall has now become, as Mr. Graber describes it, "a place to walk about in and to sit and converse." A place, it must be added—like so much of the newly decorated first family apartments—of elegance and easy charm.

Mrs. Reagan is justifiably pleased and proud. "Each room, when I look at it, seems to be my favorite," she says. "I feel we have accomplished what needed to be done, and I am very grateful to all those who have helped me in the project, not the least of whom are the members of the wonderful White House staff."

Ted Graber is the first to attest to Mrs. Reagan's contributions to the result. "She has been deeply involved with everything we've done. She's given part of every day she's been in Washington to arranging the house exactly the way she thinks it should be." And the reason? "That's easy," says Mrs. Reagan with a smile. "This house belongs to all Americans, and I want it to be something of which they can be proud."□

—Russell Lynes and Sam Burchell



A Guest Room and the Truman Balcony

OPPOSITE: An imposing 19th-century American Sheraton bed, with a carved and painted cornice of Cupid's bow and arrows, quiver and torch, is the focus of a third floor Guest Room. The striped canopy and the draperies, of Brunschwig & Fils fabric, establish the color scheme, which is echoed by the rug, and by the wallcovering from Louis Bowen. The mezzotint, *Idle Boys*, was engraved by John Murphy in 1797, after a painting by James Ward. ABOVE: Added to the South Portico outside the Yellow Oval Room by Harry S Truman during his presidency, the Truman Balcony affords a panorama of the south grounds, the Executive Office Building and the Washington and Jefferson monuments. The original White House architect, James Hoban, embellished the stately Ionic columns with roses.





Gardens: A Botanical Realm

Thomas Edison's Winter Estate in Florida

PHOTOGRAPHY BY DEREK FELL



BEHIND A PICKET FENCE and a high hedge, tropical plants flourish in the fourteen-acre garden surrounding Thomas Edison's former winter home in Fort Myers, Florida. The warm moist air is filled with mysterious fragrances, and, rooted high on bark and branches, epiphytic plants flaunt their exotic forms. Though beauty prevails, it was scientific experimentation that led Edison to this extraordinary collection of more than 600 different plant species.

Edison was thirty-eight when he first came to Fort Myers in the winter of 1884–85, in search of a new home. Exhausted by his arduous working habits, recently widowed and with three young children to care for, he had been warned by his doctors that if he expected to live, he must seek a warmer climate and spend more time outdoors. Exploring the Caloosahatchee River by boat, he was drawn to a spot where a magnificent stand of wild bamboo grew at the water's edge. The following winter he returned with his bride Mina Miller. The couple honeymooned in a small frame cottage on the property and immediately set about planning their permanent winter home and garden.

Mrs. Edison, who was an avid gardener, envisioned a genteel garden with tidy flower beds and a wide lawn sweeping down to the river. But Edison, whose hobby was botany and horticulture, could not resist

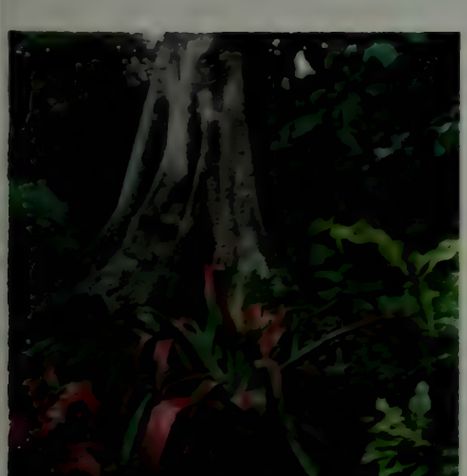
A tropical garden filled with more than 600 plant species surrounds Thomas Edison's former winter home in Fort Myers, Florida. Dedicated to scientific experimentation, the inventor favored plants useful for their products and by-products. LEFT: Vines cascade over a small laboratory/office set within the garden. ABOVE: The Natal plum bears fragrant flowers as well as edible fruit.

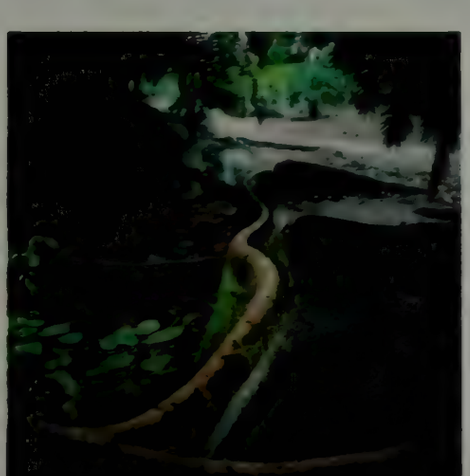


ABOVE: Predicting a time when the United States would be cut off from its foreign supply, Edison and his friends Henry Ford and Harvey Firestone sought a natural source of rubber that could be grown domestically. In this quest he planted a banyan tree that Mr. Firestone brought back from India as a four-foot seedling in 1925. RIGHT: The Pandanus, or screw pine, with its unusual root system, produces an edible fruit; fronds are used for caning furniture and thatching roofs. OPPOSITE ABOVE, OPPOSITE LEFT AND OPPOSITE RIGHT: Another potential source of rubber was the Moreton Bay fig, which Edison brought back from Australia. Its serpentine roots extend 200 feet from the trunk.









Edison planted every open space with some new specimen.



ABOVE: Southern slash pines, growing on the river bank, are among the few indigenous trees in the garden. OPPOSITE: For many years, the boat dock provided the only access to the property. All supplies, even the prefabricated residence, were brought in by boat.

planting every open space with some new specimen. Almost every specimen was chosen for experimental purposes—as a source of a product or by-product that might be useful in one of his inventions. Seeking a filament for his most famous invention, the electric light bulb, for example, he discovered that bamboo fibers outlasted everything else. He took an instant interest in growing bamboo, and eventually tested six thousand plants, finally deciding on a common Japanese variety, *Bambusa argentea*. Many other specimens were planted as he searched for a natural source of rubber, foreseeing the day when international problems might cut off foreign supplies. To this end the inventor went into partnership with Henry Ford and Harvey Firestone, and they created the Edison Botanical Research Corporation.

For his children and grandchildren,



Edison designed Florida's first modern swimming pool, using Edison Portland Cement, another of his inventions. In spite of its being reinforced with bamboo poles instead of steel rods, the pool has never cracked or leaked. A few steps away is the dock where he loved to fish. The adjacent lawn area, planted with swaying coconut palms, offers an airy contrast to the heavily shaded main garden. A miniature rain forest, which Edison called his "hanging garden," afforded the inventor a favorite place to sit and meditate.

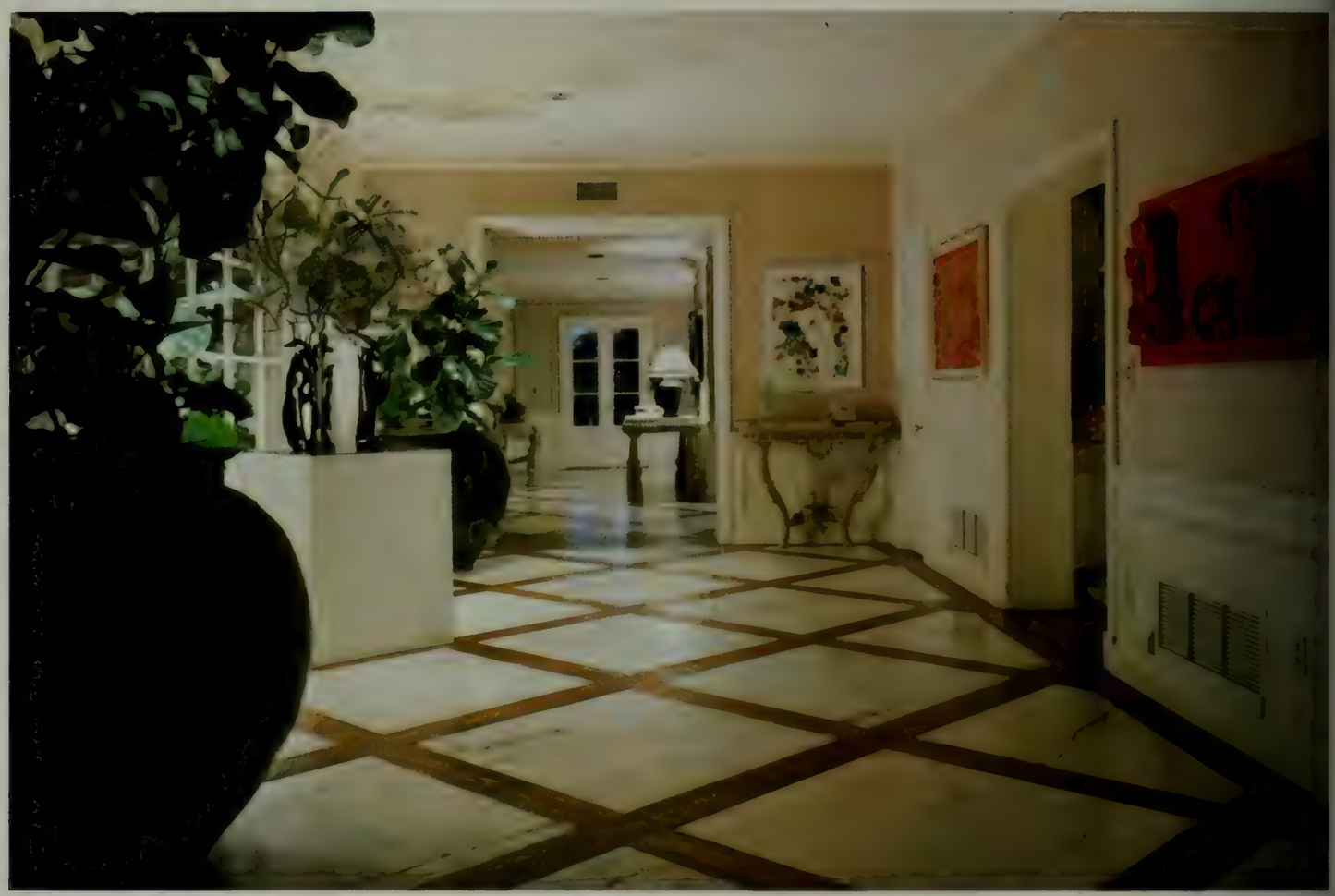
It has been calculated that during a thirty-year period Thomas Edison patented a new invention every ten days. Add to this the vast number of tropical plant specimens he introduced to the United States, and his achievements appear still more astounding. His garden and his passion for collecting tropical plants restored his health, and he lived to the age of eighty-four. The vast legacy of contributions he left, said Henry Ford, did more to alleviate poverty than anything else in the world.□

—*Derek Fell*

The Collectors: Art in the Domestic Context

Mr. and Mrs. Bud Yorkin in Los Angeles

INTERIOR DESIGN BY STEVE CHASE
PHOTOGRAPHY BY SHELDON LETTICH



To contain an ever-growing art collection, Mr. and Mrs. Bud Yorkin were obliged to acquire a larger house. Wanting "a home, not a museum," they entrusted the interior design to Steve Chase, who fully understood their requirements. ABOVE: At the far end of the inner Hall, over a console with cabriole legs, is a Sam Francis oil, *Untitled* (1974). To the right is an oil on canvas by Inez Johnston, and in the foreground, an oil on wood by Watfa. OPPOSITE: Seen from the Entrance Hall, beyond a gracious door frame and lintel, is *Kariate*, an aluminum, brass and copper sculpture by Nancy Graves.

THE LOS ANGELES HOME of the Bud Yorkins almost seems to vibrate to the beat of their creative energies. Big, expansive spaces—arranged by interior designer Steve Chase—are punctuated by vibrant canvases that echo the Yorkins' love of color, verve and contemporary American art.

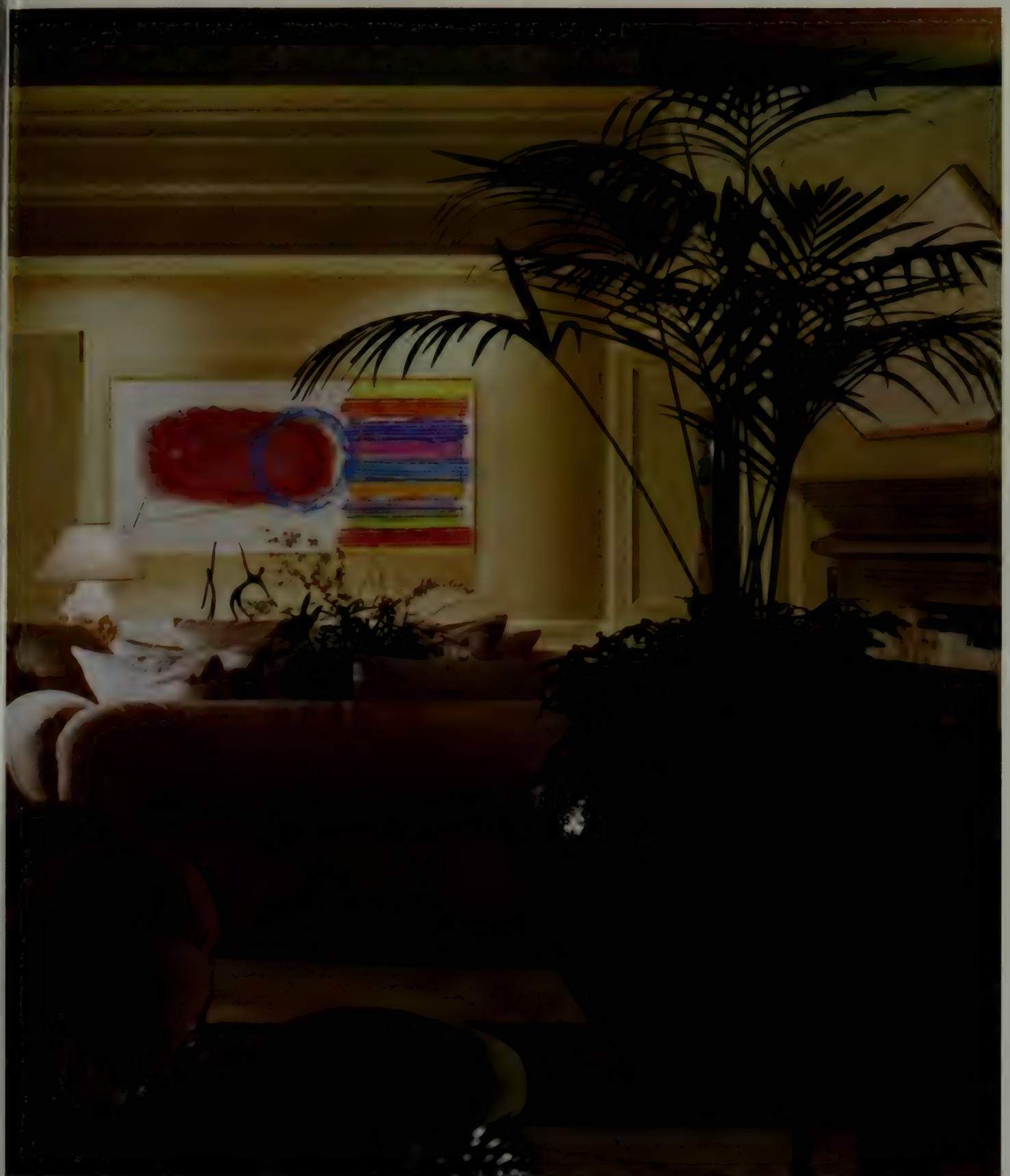
Both are artistic producers themselves. Peg Yorkin is producing director of the Los Angeles Public Theatre, president of the California Theatre Council and always involved in special projects, such as her current production of a series of four plays by new playwrights.

As a producer, writer and director, Bud Yorkin is well known in creative circles. Not only do his credits include the memorable 1958 "An Evening with Fred Astaire," for which he won three Emmys, but also numerous recent television successes like "All in the Family." He remembers a particular confluence of his business and visual arts concerns when he





Over the hall table outside the Living Room is a Frank Stella lacquer and oil painting on steel, *Maquette II for Tijula*. The living room itself, with its profusion of comfortable sofas and chairs, is a vivid illustration of Mr. and Mrs. Yorkin's concept of the house primarily as a home, not a museum. However, the concept hardly diminishes the impact of the art collection. On either side of the double doors are two fine examples: at the left, an untitled relief collage by George Sugarman (1977), and at the right, James Rosenquist's collage on paper, *Shallows* (1974). The latter painting began the Yorkin "second" collection.



...big, expansive spaces, punctuated
by vibrant canvases that echo the Yorkins' love
of contemporary American art.



ABOVE: Over the sofa in the Living Room is Donald Judd's *Untitled Progression* (1965–1969), a construct in baked aluminum. The large round table, with a cactuswood base, was designed by Steve Chase. OPPOSITE ABOVE: The painting over the Living Room fireplace is *Peggy's Paradise*, an acrylic on canvas by Kenneth Noland. To the right, above the sofa, is a Hans Hofmann oil on plywood, *Landscape, 1942*. Wool wallcoverings are from Jack Lenor Larsen, and the rug is from Edward Fields. OPPOSITE: On the Living Room wall is Robert Motherwell's painting *The Balkan Lute*. The polyester resin sculpture to the left of the window is *Orange Light*, by Mike Benoff. Lounge chairs surround a table with a Verona marble top and a bronze base.

designed for Fred Astaire the then unheard-of highly stylized, abstract scenery marked by brilliant colors and the absence of hard walls.

After having lived in the same house for some seventeen years, the Yorkins found their rapidly mushrooming art collection outgrowing all available space. In fact, two collections had matured during these years. The second collection was precipitated by the "impulsive" purchase, "for sheer joy," of James Rosenquist's 1974 painting *Shallows*. "It simply didn't fit in," Bud Yorkin recalls. "We had to step back, take a second look and say, 'Where do we go from here?' My wife loved the vitality of it, and gradually it seemed to push the old collection out."

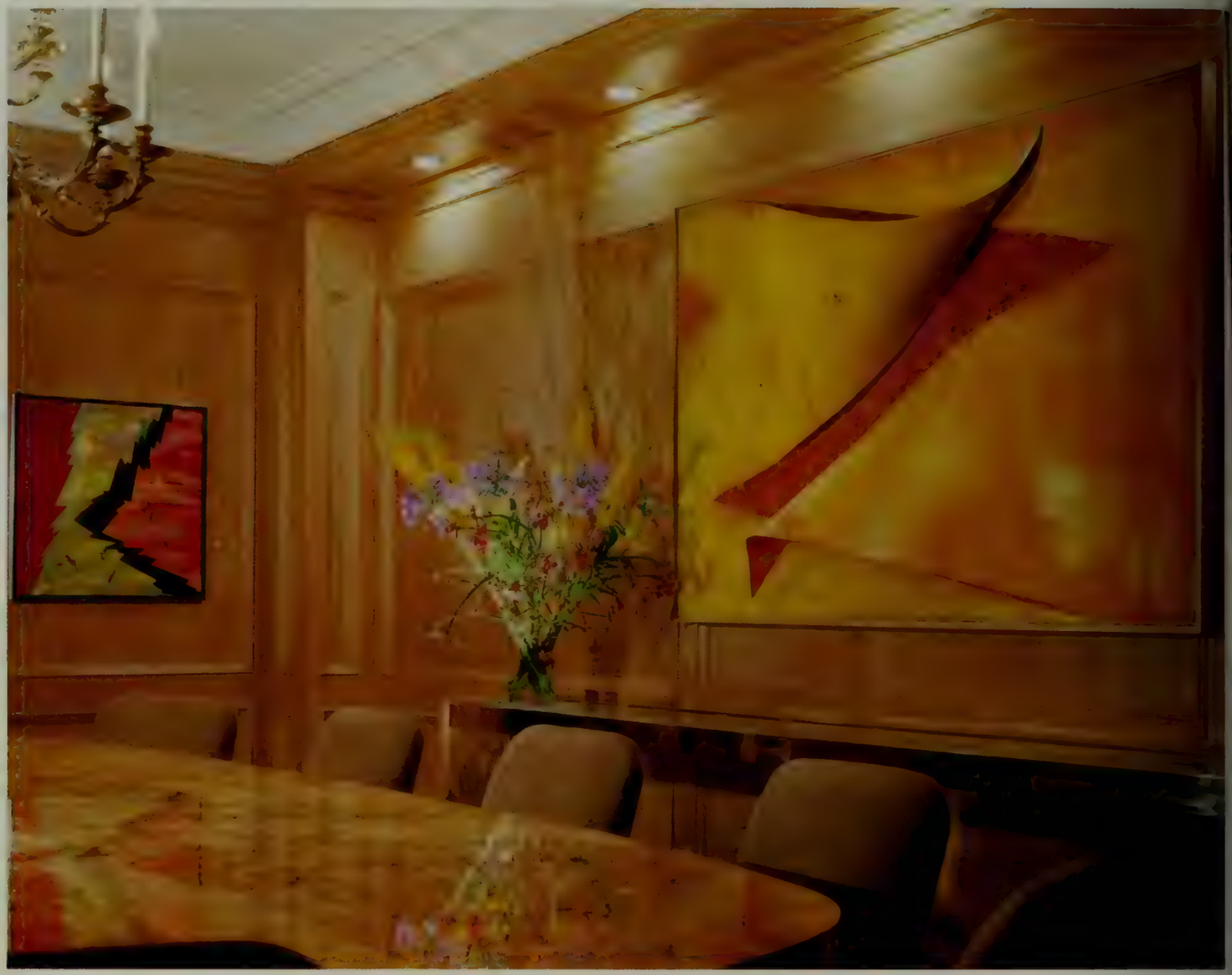
Mr. Yorkin is a zealous champion of California art and a founder of the Los Angeles Museum of Contemporary Art. He talks enthusiastically about how much studio visits and conversations with artists such as Robert Graham and Sam Francis have meant to him. The Sam Francis gouache in the entrance hall was selected "right off the floor of Sam's studio." He indicates that he and his wife make acquisitions as the result of instant joyous response, rather than as students of contemporary art. Two factors, however, seem to belie this comment. First, the collection is unusually consistent. Second, it is anchored by a painting that, in a sense, explains all of the others—an especially fine work by Hans Hofmann, the most influential teacher among the modern colorists.

Recently the purchase of a large 1975 painting by Robert Motherwell





...making certain
"the interiors served as
a hospitable background
for the art."





became the "motivating factor" in the search for a new home for the collection, which by now included works by Frank Stella, Richard Diebenkorn, George Sugarman, Walter Darby Bannard, Billy Al Bengston, Robert Zakanitch, Kenneth Price and Don Judd. This is not to mention the remnants of their first collection they "simply couldn't part with" because it represented twenty years of happy collecting experiences for them.

Some interior designers might shrink from the problems presented by a collection ranging from monumental canvases to intimate watercolors, and creating "a home, not a museum." The challenges presented few problems for Steve Chase. He is a collector himself, sympathetic to the



owners' tastes, and, best of all, Bud Yorkin recalls, "a collaborator." Mr. Yorkin wanted to work with a designer "much the way I work with a writer," and he found the perfect compatible partner in Steve Chase.

The major considerations in revitalizing the 1930s traditional house revolved around planning for the continued and rapid growth of the collection and making certain "that the furniture and interiors served as a hospitable background for the art." There is, for example, no fixed lighting system that would prevent rearrangement of the paintings. Original moldings were left intact; walls received a wool string covering in a neutral color that not only softens the cavernous interiors, but allows for almost unlimited picture moving without visible wall damage. The furniture, grand in scale, actually seems unobstrusive here, since its generous and comfortable proportions blend so well into the background. Remaining walls were not filled with decorative accessories, but left to accommodate new art.

Bud Yorkin talks with unrestrained enthusiasm and clearly seems anxious to get on to the next adventure. He provides a most telling summary of his thoughts on collecting: "I have many hobbies—tennis, music, photography, writing—but, with art, I know that wherever I travel I will *never* have any free time. It's such a pleasure for me!"□

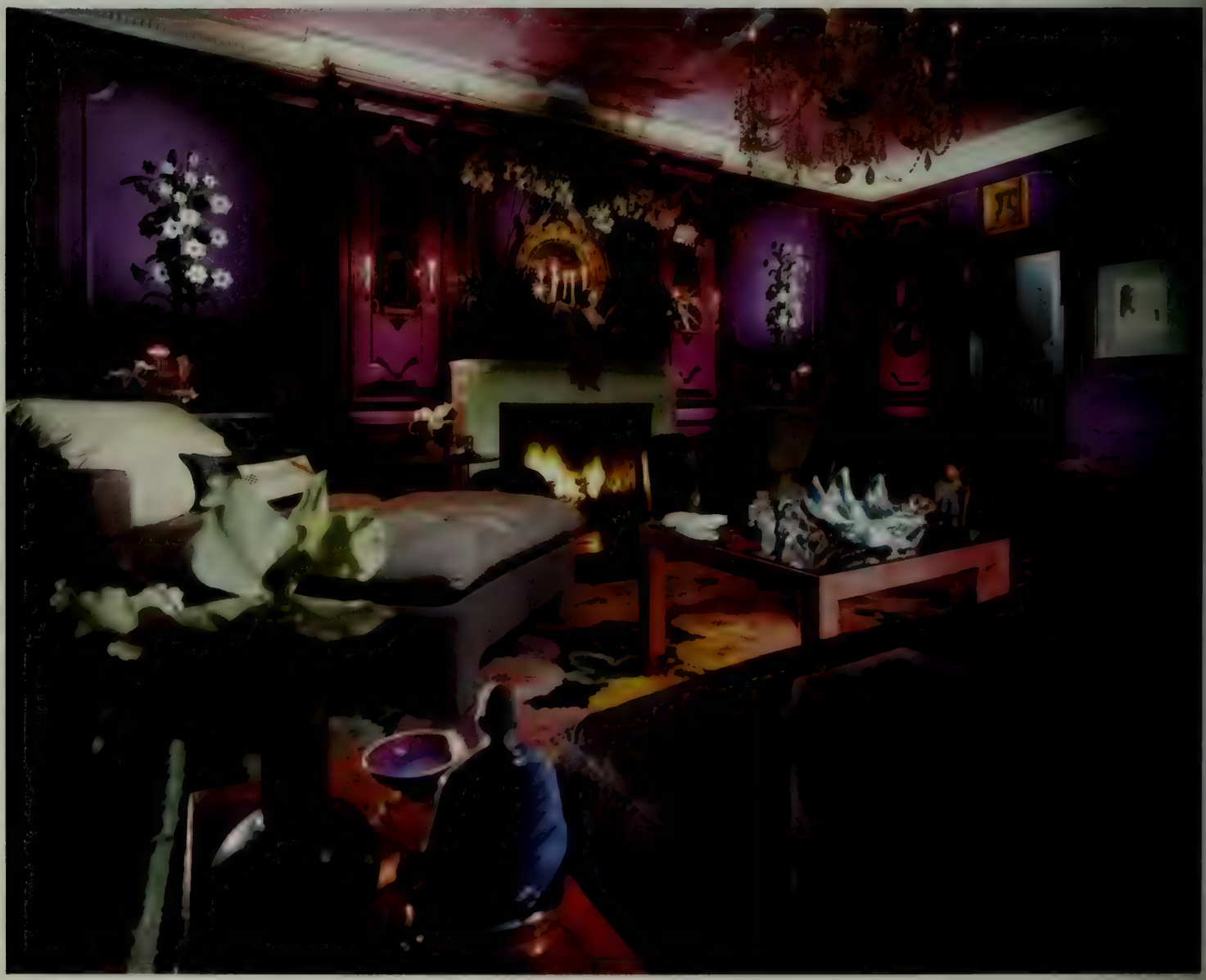
—*Constance W. Glenn*

OPPOSITE ABOVE: The painting in relief over the buffet in the Dining Room is *Lendale,* an acrylic on canvas by Herbert Ferber. To the left is *Moani Draculas,* by Billy Al Bengston. Chairs surrounding the dining table of contrasting burlwood are covered in fabric by Gretchen Bellinger. OPPOSITE: Over the fireplace in the Dining Room is *The Bluff,* by Walter Darby Bannard, mixed media on canvas. ABOVE: In the Master Bedroom, comfort is the keynote, with soft chairs and numerous books at hand. The painting over the fireplace is *Parrot Flack,* by Robert Zakanitch. Above the long side table is an acrylic on canvas by Billy Al Bengston.

A Hint of Magic

Romantic Evocations of the Past in a Manhattan Townhouse

INTERIOR DESIGN BY LARRY R. LASLO
PHOTOGRAPHY BY JAIME ARDILES-ARCE



For his Manhattan apartment, interior designer Larry R. Laslo fashioned favorite elements into a strongly personal statement. ABOVE: Colorful walls and a 1924 Chinese rug enrich the Living Room. On the Parsons table are Baccarat crystal objects, an antique Japanese figure from Lorin Marsh, and a silver shell, which echoes the shell-motif consoles, circa 1920, that flank the fireplace. The acrylic bench is from Roe Kasian. Artworks include a Marie Laurencin drawing and, above the door, an English Pre-Raphaelite painting. OPPOSITE: In a balanced Living Room arrangement, an 18th-century Japanese temple table bears an assortment of Japanese *objets*: an antique doll, a fan, a porcelain vase and an antique candlestick. The painting is an early American portrait. Queen Anne chairs, upholstered in tiger velvet from Brunschwig & Fils, accompany the table; the drapery fabric is from Clarence House.



THE VISUALLY ROMANTIC apartment of interior designer Larry R. Laslo, set in a large neo-Georgian townhouse in Manhattan, is a place of elegance with a hint of mystery to it. It evokes a lost, more European New York—a city of high-ceilinged Beaux-Arts palazzos and dim, palm-filled courts. Mr. Laslo's creation reflects a nearly vanished, highly polished sense of style. In a very positive sense it is the apartment of an aesthete, someone who might collect silver-handled canes and gem-encrusted pet tortoises. Yet Larry Laslo is far from being a caricature of Proustian refinement. He is clearly a level-headed man who lives quite simply in a complex, refined environment.

During the 1970s, Mr. Laslo earned a reputation as an illustrator of considerable ability, exhibiting a fine, fluid line and a sophisticated sense of color that are also evident in his engaging interior design.

"A theatrical turn of mind, such as I have, requires constant stimulation—a highly charged environment," the designer explains. "I couldn't live in an all-white room, though I could work in one." Mr. Laslo puts personal taste ahead of other considerations. "Whether I'm working on a corner of my own space, or on an entire house for a client, there is no other way to proceed than to be subjective. That's why I prefer people who come to me because they like my style and have some originality of their own."

Mr. Laslo is a firm believer in the pleasing shock of contrast. "I like the shine of lacquer next to the roughness of straw, the meeting of suede and gold-leaf paper. I suppose this is an almost literary sensibility. Just as a writer will try to make an image sharper by hedging it with its opposite, I attempt to underline the singular qualities of a surface or a texture by juxtaposing it with its nemesis, for heightened effect."

Perhaps the greatest source of temptation for a designer today is access to the world's prodigality of objects and images. "The more complicated a room becomes, the more editing it requires," says the designer. "It's a constant temptation to add yet another bibelot, to slap a tenth color on the wall. By holding back at a critical point, a much fuller impact is achieved. The irony here is that the more layers you add, the more closely you flirt with disaster. In the bedroom, for instance—which I consider a very simple room—it was torture to keep the statement as pure and empty as possible. In any event, when the stage being designed is a domestic one, each of the props must be flawless—able to stand alone."

The aridity that sometimes accompanies refined interior design is absent from the Laslo apartment. This is partly a matter of lighting; the sparkle of a particular piece is given resonance and mystery by carefully positioned illumination, which also serves to suggest the ambiguous nature of certain fabric surfaces. A faint atmosphere of suspense can be sensed throughout the design.

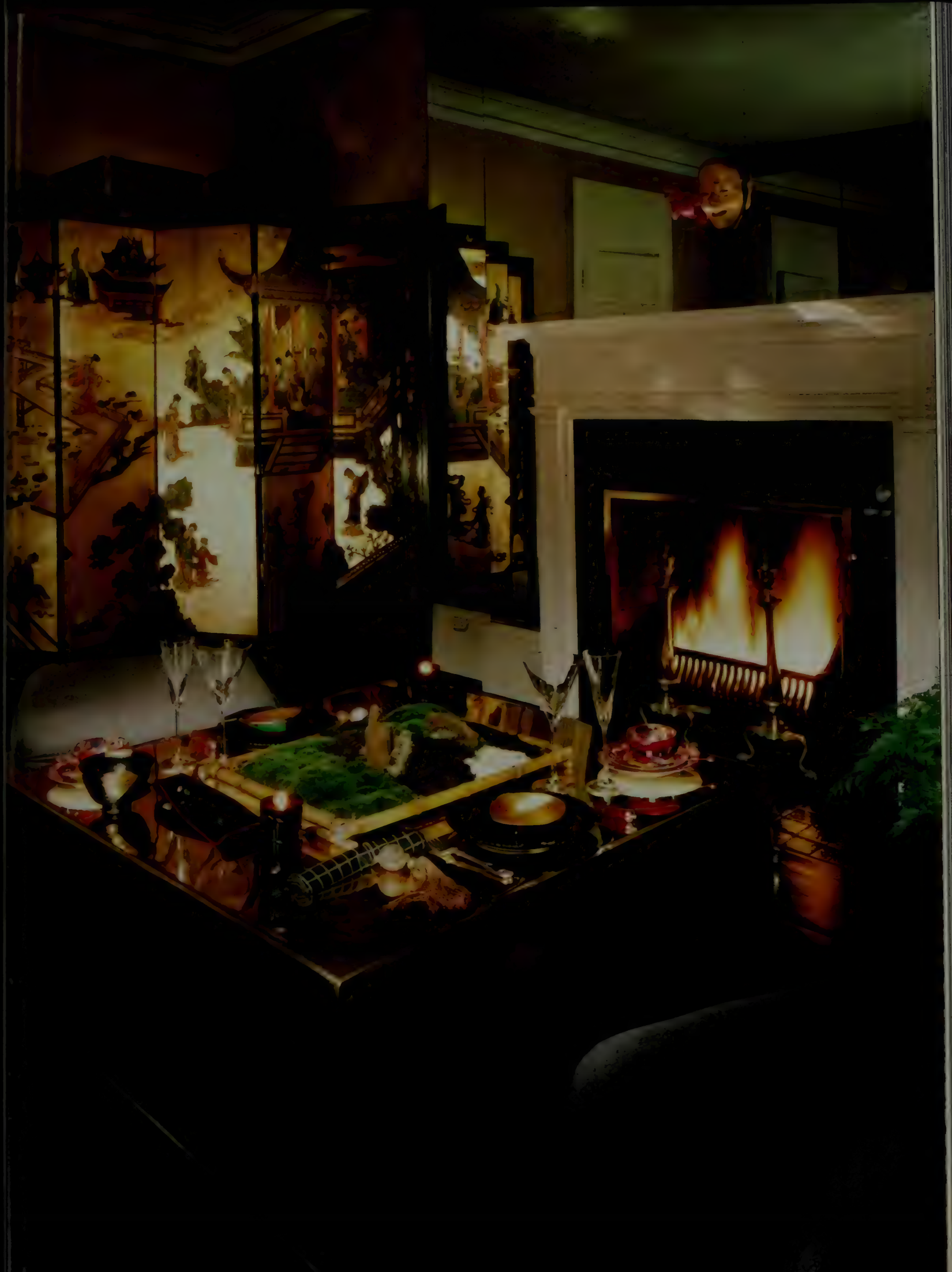
"When you love beautiful things, there are no rules; I compose my spaces by intuition. Again, rather like a novelist I don't really know my ending when I begin. But often it's a matter of the happy accident, such as a vase or mirror glimpsed out of the corner of the eye. Then you bring it all together, and by some surprising alchemy everything works."

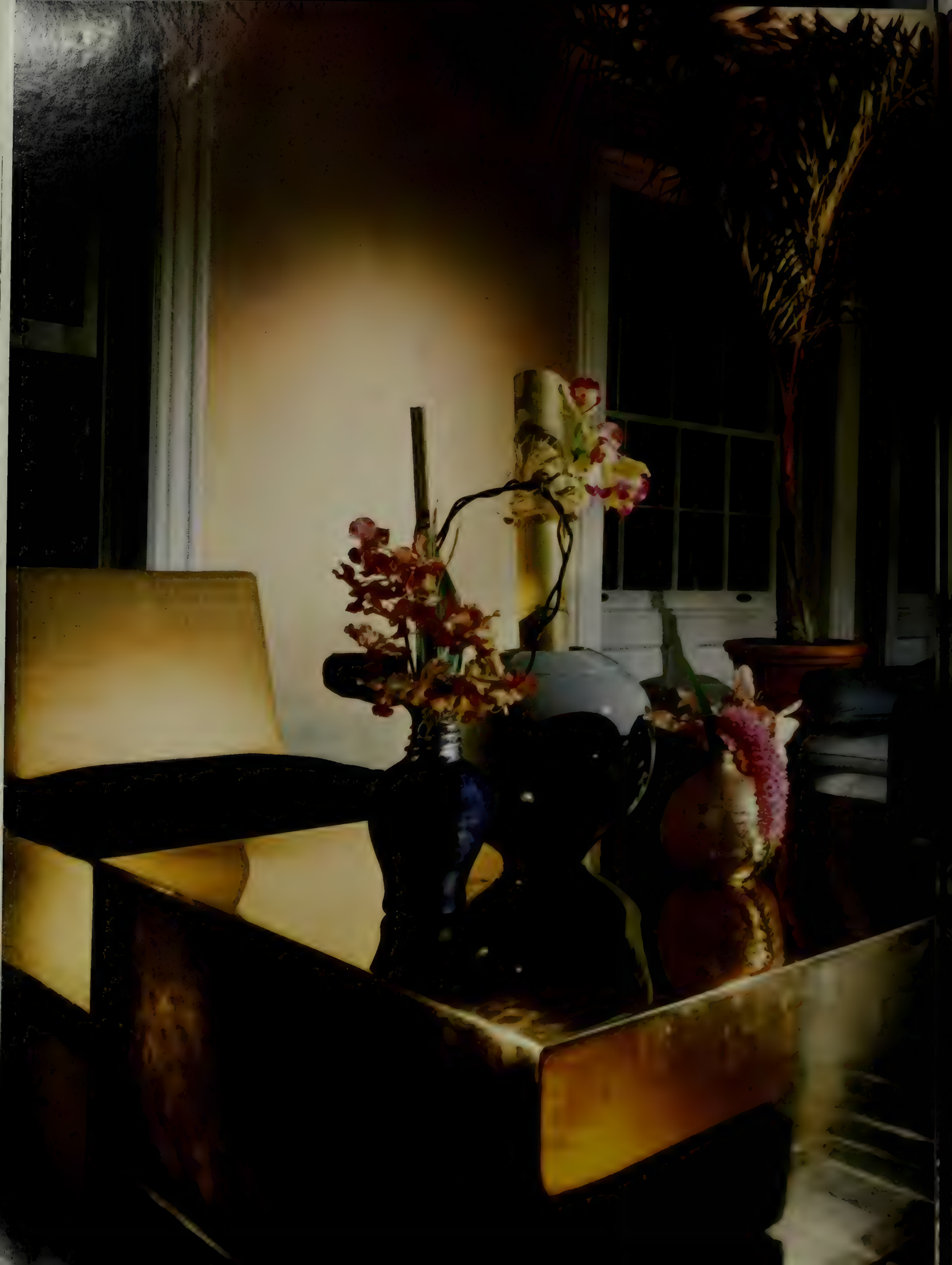
Ultimately, Larry Laslo is less interested in structure than in the complication and mystification of space. In that sense he belongs to a classic school of interior designers, those who celebrate ornament for its own sake. Certainly this point of view has been exciting new interest in recent years. In architecture and in interior design there is again a fascination with the chemistry of scale and the pleasures of the sumptuous. The result is a renewed sense of interior design as a sort of three-dimensional collage—an approach that is well expressed in these exuberant interiors. The designer sums up the mood he observes: "In my rooms, somehow you almost expect a hand with a jeweled dagger to appear!"□

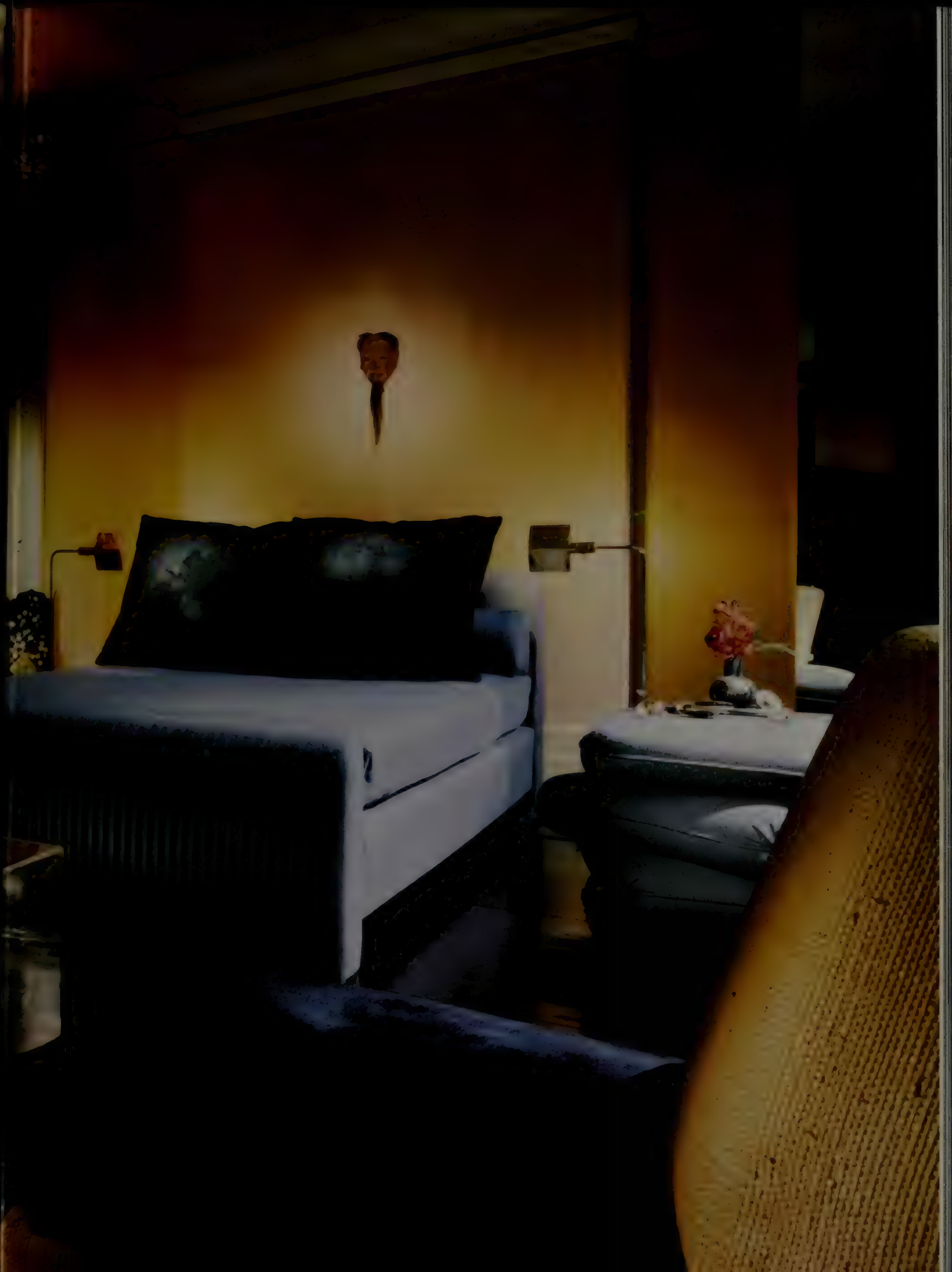
—*Peter Carlsen*

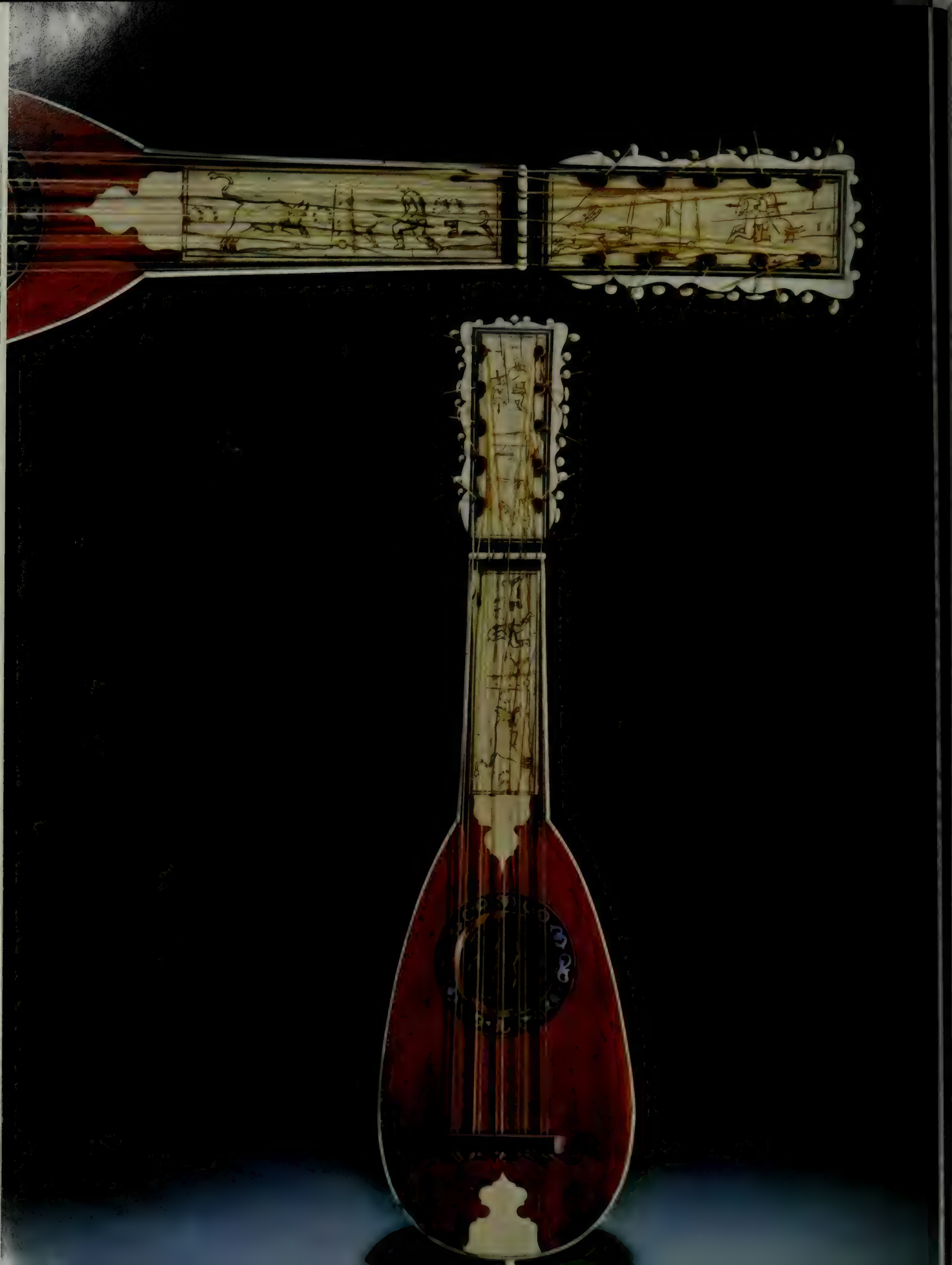
... a fascination with the chemistry of scale and the pleasures of the sumptuous.

OPPOSITE: The Oriental influence continues in the Master Bedroom, where a Noh mask appears to float against the mirrored fireplace surround. A Japanese moss garden serves as a centerpiece atop a brass table set for a fireside repast. The coromandel screen is from Gracie. FOLLOWING PAGES: The Master Bedroom suggests the designer's professed "theatrical turn of mind." A spotlighted Noh mask hovers against a wall. Lending texture are a channel-quilted bed from Avery Boardman and raffia-wrapped chairs. An assortment of vases adorns the brass table.









Antiques: The Beauty of Sound

Fine Musical Instruments from East and West

CAPABLE OF GIVING VOICE to human emotion, of speaking with seraphic delicacy or demonic fury, musical instruments have long been objects of wonder. Animated by the magic of an unseen world, instruments were first used to repel evil and to invoke the blessings of the deities. For ancient civilizations, they possessed the power to heal, to bewitch, and to inflict misfortune on enemies. It was the sacred ram's horn that toppled the walls of Jericho and enabled the Israelites to triumph, and the shepherd's syrinx the god Pan used to charm his beloved by the river Landon. Able both to soothe and impassion, musical instruments have long been used to lift the thoughts of religious assemblies heavenward, and have provided comfort and joy to kings and commoners alike.

It is this ability to offer mankind momentary respite from the cares and limitations of existence that underlies the special status accorded musical instruments throughout the ages. From the very first, men and women have looked upon them as objects whose poetry is both aural and visual. More than just a means of artistic creation, musical instruments have been crafted and cherished as artistic ends in and of themselves. Evident as much in the bones and feathers that decorated the instruments of primitive cultures as in the elaborate workmanship of those used in European courts, this impulse reached its height in the Renaissance and has persisted even into our own time. For such sixteenth-century Italian noblemen as Sabba de Castiglione, the task of the musical instrument was not only to "charm the ear" but to "move the spirit and delight the eye," as well. This conception of the instrument as more than a tool to produce sound is neatly captured in a motto found on one of the oldest surviving harpsichords, which reads: *Rendo lieti in un tempo gli occhi il core,* "I give pleasure at once to the eyes and to the heart."

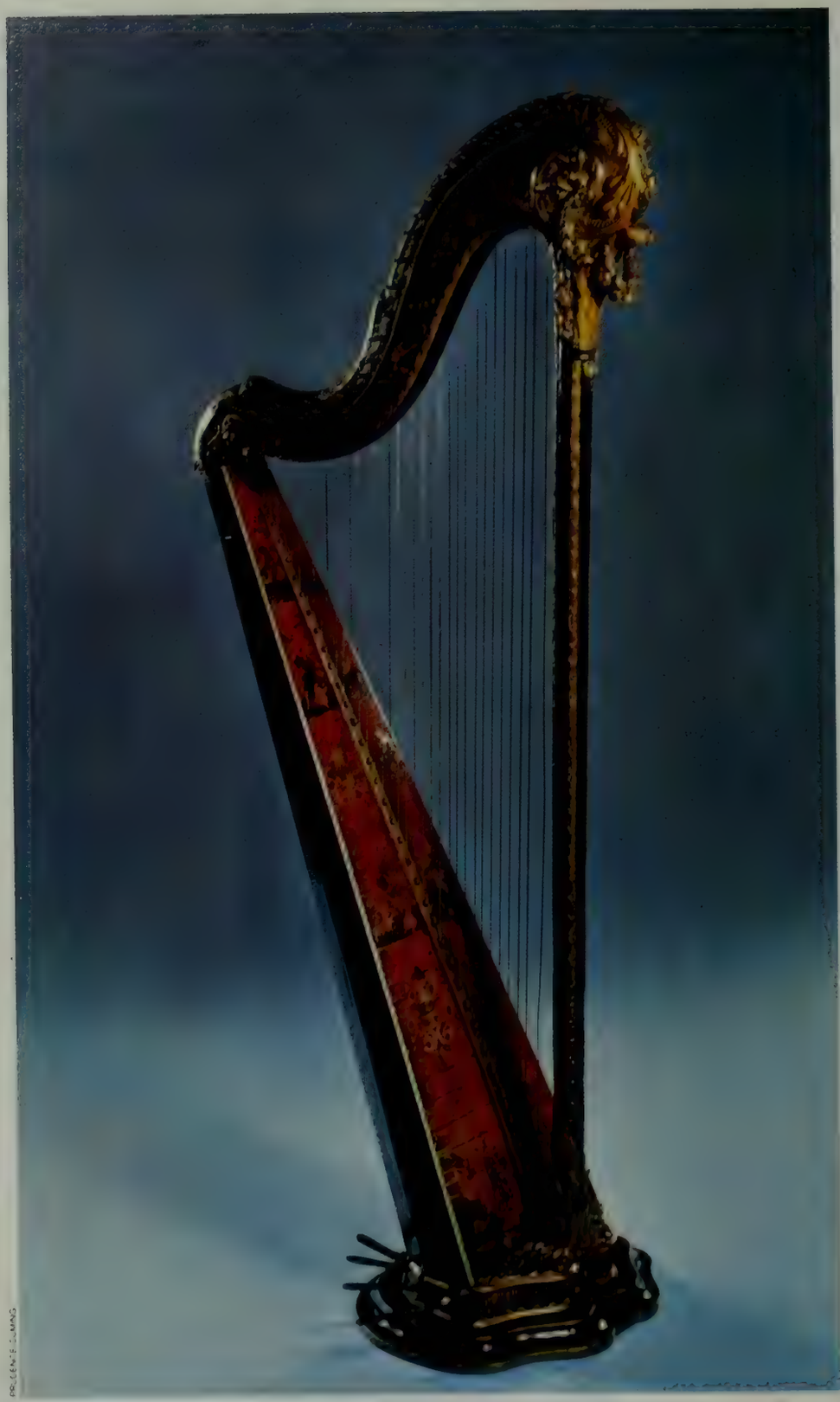


PRUDENCE CUMING

OPPOSITE: *Mandola,* Branzo Francesco Barbaro, Italian, late 17th century. Spruce, ivory and ebony; 22" long. Incised hunting scenes complement the tortoiseshell inlay of this pear-shaped ten-stringed lute. Jacques Français Rare Violins, New York. ABOVE: *Violin,* Antonio Stradivari, Italian, 1691. Maple and spruce; 23" long. Maple fuses with spruce to create this exquisite instrument famed for its beauty of tone and design. John and Arthur Beare Ltd., London.

This ability to inspire with the poetry of sight and sound made musical instruments especially attractive to the men and women of the Renaissance and Baroque eras. The sovereigns and merchant princes of the time placed great emphasis on the accumulation of *maraviglia,* and among the collections of "rare and monstrous animals," mechanical toys and curios filling their palaces, could be found vast assemblages of musical instruments. The collection of Isabella d'Este, marchioness of Mantua, was legend; the aggregation left by Henry VIII at his death included 381 instruments; and the *Musikkammer* of the bankers Fugger of Augsburg boasted over 400 items, including 140 lutes and 111 flutes. These treasures were fashioned and ornamented by the greatest artisans and painters of the day. One spinet, by the Italian Annibale dei Rossi, was set with 1,928 precious stones. Trumpets wrought of gold and silver were embellished with fine engravings; lutes and recorders were made of rare woods and ivory; and the instruments of the viol family were adorned by elaborate carvings of nymphs, sphinxes and putti.

These instruments were more than just superb decorative objects, they were made to be played, and any aristocrat worthy of his station was proficient in several. Henry VIII was a distinguished flautist, and Elizabeth





ABOVE: *Harp*, French, circa 1770. Wood and French lacquer; 63" high. A curved neck and chinoiserie soundboard join with a gold-relief pillar to form the frame for this forty-six-stringed instrument. Mallett & Son Antiques Ltd., London. RIGHT: *Koto*. Japanese, Edo period, A.D. 1615–1868. Lacquered wood; 67" long. Lush vegetation and stately fowls grace the soundboard of this silk-stringed zither that is played horizontally before the performer. Gisèle Croës, Brussels. OPPOSITE ABOVE AND INSET: *Cor d'Harmonie*, Halari, French, 1825. Gilded brass; 18" high. Its pavilion embellished with a band of labyrinthine patterns, this French horn, with eleven pipes that modify tone, is housed in a wooden box painted with designs of musical trophies. OPPOSITE: *Ravanastron*. Indian, early 19th century. Wood, bone and membrane; 25" long. This Hindu instrument is crafted with sides of mother-of-pearl and ebony marquetry, a table of tinted skin, and a wooden handle encrusted with bone pieces. Both from Renée-Luce Denis, Paris.





I was a fine harpsichordist, known to be keenly concerned lest Mary, Queen of Scots, surpass her in musical virtuosity. The ability to display accomplished musicianship was of even greater import for the ascendant bourgeoisie, for nothing provided better evidence of having "arrived." One of the first steps taken by M. Jourdain, Molière's *bourgeois gentilhomme,* in his ill-conceived effort to be accepted at court, was to engage a music master for instruction in those instruments "with which gentlemen of worth pass their time."

Not all instruments were appropriate for gentlemen, however. In *Il Cortegiano,* Count Baldassare Castiglione characterizes the clarinet as "vulgar," and in 1636 Mersenne describes the violin as "crude," in his theoretical treatise *Harmonie Universelle.* A century later, even as learned a man as Voltaire would echo this and complain of the violin's "discordant and barbaric raspings." Although the wellborn would ultimately find the violin a suitable instrument for them to play, they would continue to disdain such instruments as the trumpet and the kettledrum. Nevertheless, these retained an important role. While such instruments were not played by aristocrats themselves, performances were often given at their request. In fact, the flourish of the trumpet and the thunder of the kettledrum were so frequently used to herald the comings and goings of princes that they became symbols of nobility. This association and the status accompanying it were so strong that highly exclusive guilds of drummers and trumpeters were formed. In the waning years of the Holy Roman Empire these guilds were granted special privileges and saw to it that their instruments were not used on "unworthy" occasions. So serious were the prohibitions that arrest and sometimes torture awaited any town pipers, street musicians or comedians who dared contravene them.

Powerful as these guilds were, neither they nor the nobility could claim a monopoly on the acquisition and

continued on page 164



ABOVE AND INSET: *Chitarra Battente,* Giovanni Sellas, Italian, 1652. Spruce, ivory and ebony; 35" long. Ivory strips inlaid with ebony unite with a spruce soundboard and mother-of-pearl mosaic in this guitar. John and Arthur Beare Ltd., London. OPPOSITE ABOVE LEFT: L. to r., *Musical Walking Stick,* French, 1820. Spruce, ebony and silver; 34" high. *Case and Open Musical Walking Stick,* French, 1820. Poplar, ebony and silver; 31" high. These musical walking canes were used by the dancing master to guide his pupils. All from Jacques Français Rare Violins, New York. OPPOSITE ABOVE RIGHT: *Scrimshaw Fiddle,* Oliver W. Gates, American, circa 1850. Wood and whalebone; 23" long. Scrimshaw, the art of carving whalebone, is handsomely demonstrated by this grain-painted wood and whalebone fiddle. The Center for Musical Antiquities, New York. OPPOSITE: *Tayuc,* Indian, early 19th century. Wood, silver and ivory; 44" long. Melodic and sympathetic cords are bound to this peacock-shaped instrument with head and neck of silver and wooden soundboard and tail handle. Renée-Luce Denis, Paris.











Architecture: George Ranalli

PHOTOGRAPHY BY NICK WHEELER



ABOVE: To make an architectural statement in a place as renowned for its residences as Newport, Rhode Island, is a difficult task today. But architect George Ranalli did just that when William Boggs asked him to renovate the Callender School, which Mr. Boggs had purchased from the city in 1979. The result is six townhouse units within a historic landmark. LEFT: To symbolically delineate public and private areas within each residence, Mr. Ranalli employed mock interior façades set into the large spaces that were originally classrooms. This is the façade in the Boggses' Living Room.

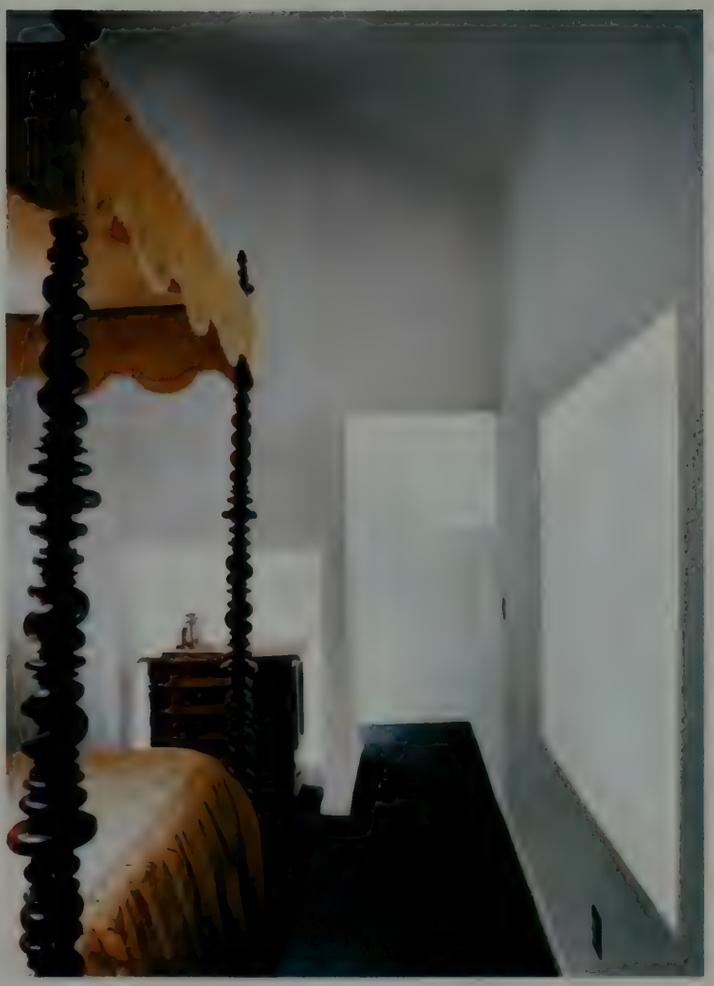
IT IS NOT DIFFICULT to assume that architecture in Newport, Rhode Island, came to a dead stop over half a century ago. The great mansions by Richard Morris Hunt, McKim, Mead & White, Horace Trumbauer and others, the buildings that define this seaside resort's architecture for many visitors, were all designed in the late nineteenth century and in the early years of the twentieth. Since that time, there has been nothing of architectural distinction created here.

And Newport's "cottages," as they were called, were hardly innovative architecture, whatever their quality. But now a new project may well turn the eyes of the architectural avant-garde, at long last, toward this city. It is a set of six condominium units by New York architect George Ranalli, and they must surely rank, if not, perhaps, on so grand a scale, among the most intriguing architectural interior designs created anywhere in the last few years, let alone in Newport. This project is likely to attract the attention of historic preservationists as well as architects, for what George Ranalli and his clients Mr. and Mrs. William E. Boggs have done is rescue a sumptuous old Italianate schoolhouse, turning the interior into townhouses, while preserving the integrity of the exterior. These six apartments are notable not only as a work of architecture, but also as a significant gesture in the value of landmark preservation.

The Callender School had fallen







OPPOSITE: The mock façade in the Dining Room provides a backdrop for Mr. and Mrs. Boggs's Spanish, Italian, and Portuguese antique furniture collection, while allowing natural light into their dressing room on the upper level. ABOVE LEFT: The Stair Hall leading to the Boggses' private quarters allows an interior view of the mock façades of the living room, on the right, and of the master bedroom, on the left. ABOVE RIGHT: George Ranalli designed the Master Bedroom around the Portuguese four-poster.

vacant in 1974. William Boggs later purchased it from the city of Newport, in 1979. The building, which consisted of two stories of classrooms over a high basement, clearly called for major interior renovation—the rooms, though grandly scaled, were hardly elegant or domestic. And Mr. Boggs felt strongly that he wanted to make an architectural statement that the town of Newport would notice particularly.

To begin a project with this intention frequently leads to disaster, but here the architect's skill and the clients' expectations combined to produce a project that is at once dramatic and gracious, powerful architecturally, yet entirely suitable as living spaces. Inside, the six apartments are all variations on a single theme—they are essentially mock façades—rather like stage sets—interior structures intended to suggest the exteriors of buildings. Set into the large and high spaces of the old classrooms, each façade evokes a type of building, and together they form a symbolic city.

The mock façades are collections of walls, windows and doorways, rooflines and columns—architectural elements that are seen constantly, yet which seem to take on a new and symbolic importance here. For these elements within the Callender School serve much more than a functional purpose; they are ruminations on the nature of architecture's inner workings, studies in symmetry and proportion, openness and enclosure.

Lest all of this be thought too didactic, it should be said that the mock façades are also an entirely appropriate response to the existing conditions of the old school. The high ceilings in the classrooms made it logical to divide each condominium unit into an upper and lower story—some units even have three levels—yet, to provide a sense of grandeur, each living room was permitted to rise to a double height. The mock façades define the tall living room spaces and thus fulfill the functional purpose of dividing these areas from the two-story bedroom, and the kitchen and service areas.

Each condominium unit has its own sequence of spatial experiences, but in each case there is an interplay



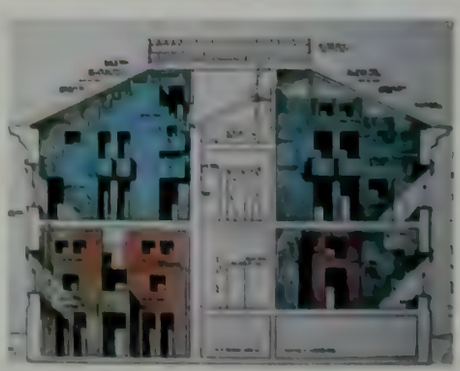


OPPOSITE AND ABOVE: The architect designed the six units in response to the space as he found it. The composition, form and color of each is idiosyncratic, yet responds to the unity of the whole. BELOW: Mr. Ranalli's drawings show how he has used basic architectural elements—walls, window openings, balconies, rooflines and columns—to create interior façades in each of the apartment units. Thus, each unit is separate and unique, though created within the framework of the old schoolhouse.

between the grand gesture of the mock façade and high living room area and the complex, small-scale nature of the spaces behind it. Within the large living rooms there is a sense of cut-up space active and alive behind the façade; from the smaller areas there is a glimpse of the unifying space of the main room.

All of the units are entered through intimate, low spaces to heighten the dramatic impact of the expansive living rooms. In the unit that the Boggses occupy, there is a tiny foyer, which opens on one side to the tall main living room, and on the other, to a tiny inglenook before a fireplace. The inglenooks are present in one form or another in all of the units, and they are a welcome relief from the custom of making the fireplace the focus of the largest space in a residence. Fires are much more pleasurable in intimate surroundings.





The Boggs unit is the largest, and all of its smaller spaces are grouped in its center. Beside the inglenook on the main level, there is a well-crafted kitchen and a tiny nook of an office. Master bedroom and bath are on the second level, and a library is on the level above that. To one side of this pile of rooms, rising through all three levels, is the living room; to the other side, also rising the height of the apartment, is the dining room. Thus, the unit has not one, but two walls—façades—that rise nobly in stepped-back profile.

There is the same mix of variegated spaces in the other units, though each has a different feeling. For all its startling modernity, this project is an architectural experience worthy of Newport—and it connects us again to the architectural traditions of this unusual city.□

—Paul Goldberger



The interior façades are collections
of walls, windows, doorways, rooflines and
columns—architectural elements.

Old World Setting

The Fin-de-Siècle Ethos Re-created on the Côte d'Azur

INTERIOR DESIGN BY LORENZO MONGIARDINO
PHOTOGRAPHY BY ROBERT EMMETT BRIGHT





Lorenzo Mongiardino's design for a villa in Cap Ferrat recalls the *Belle Epoque* elegance of the Côte d'Azur. ABOVE: Balustrades edge the roof, balconies and verandas of the stately residence built toward the end of the nineteenth century. Colorful awnings provide shelter from the sun. RIGHT: Neo-Classical boiserie and an 18th-century Venetian glass chandelier ornament the Living Room. The formerly modern décor was transformed to be more in keeping with the traditional architecture. Celadon porcelains rest on the mantel.

MONTE CARLO HAS CHANGED since the days when it was celebrated in light opera and films. But the fabled past endures in the glittering casino and the *Belle Epoque* hotels, triumphs of Edwardian pomp, and the imagination may still be inspired by the villas that bejewel nearby Cap d'Ail and Cap Ferrat, in France. These residences once sheltered grand dukes, ballet stars, English milords and, presumably, the man who broke the bank and was immortalized in song.

Not long ago, interior designer Lorenzo Mongiardino created the interiors for such a villa, a late-nineteenth-century structure at Cap Ferrat that evokes the elegant heyday of the area. Set amid gardens shaded by palm and pine trees, the house overlooks the edge of Cap Ferrat, where sheer cliffs drop down to a sea the color of sapphires. The villa was designed in the eclectic Neo-Classical



The tonal nuances of the architectural detailing, and the complementary patterns, come together in harmony.



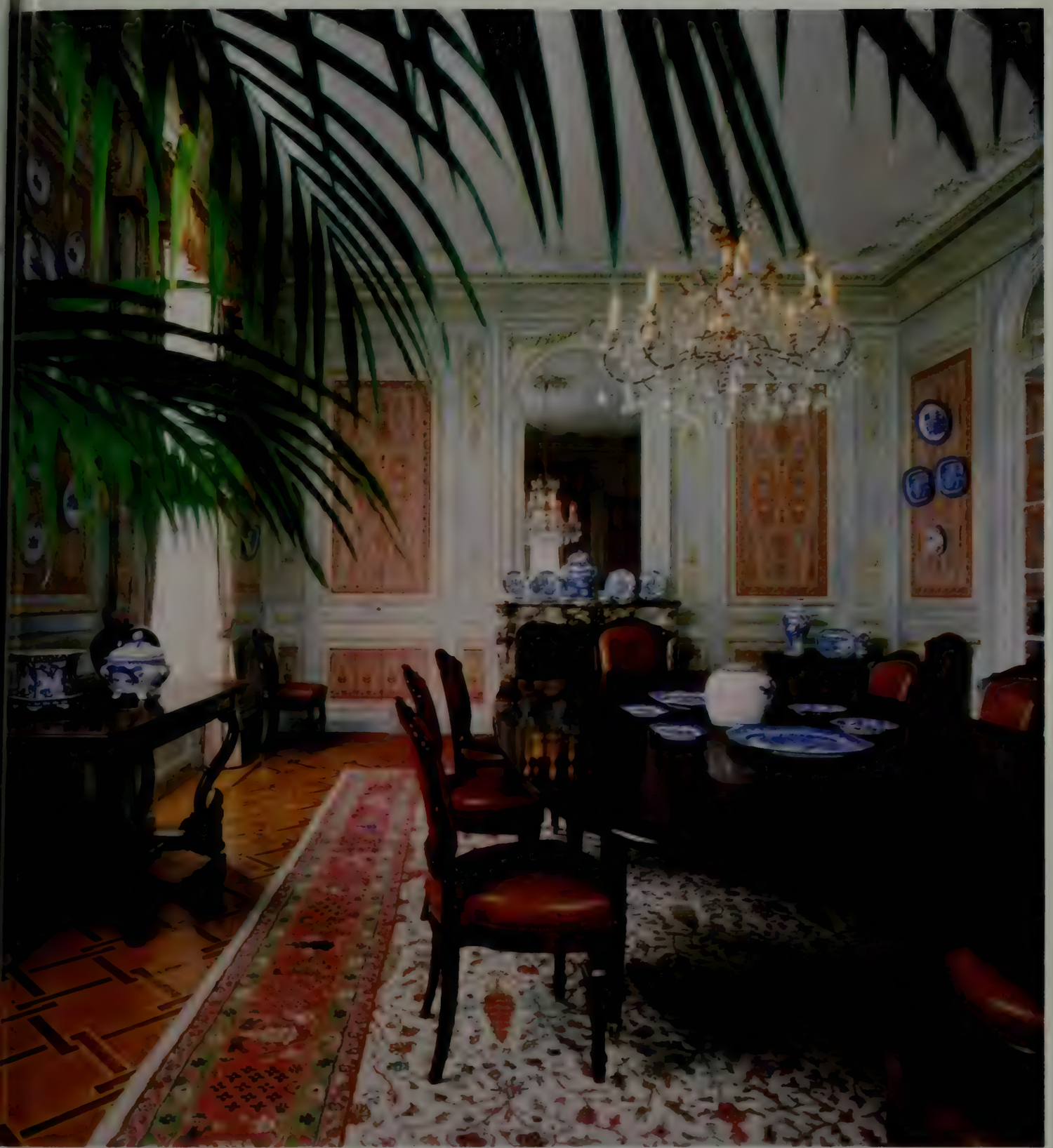


style of the period, with wide porticoed verandas, elaborate architectural detailing, glassed double doors and large opulent mirrors.

Fortunately, the architecture remained intact through a succession of owners. During the 1960s, an internationally famous Pop group moved in and, indeed, rocked the villa to its foundations, leaving it in a sorry state. The next owner had the floors, plumbing and wiring redone, the interiors painted white, and modern furnishings installed. The result was a nearly modern interior in a very traditional structure. Four years ago, the villa was sold to a young woman who was looking for a year-round home near Monte Carlo for herself and her two children. She loved the villa, the surrounding garden, the views toward the sea; as time passed, however, she became uncomfortable with the modern décor. She decided that a change was needed, reached for the telephone and called Lorenzo Mongiardino in Milan.

Signor Mongiardino is one of the most prestigious designers in Europe. Known for his fine command of detail, he likes to design homes that have a comfortable lived-in feeling, as though they have been a certain way for years and are not likely to be done over with the next swing in fashion. Together, the designer and the new owner decided that the villa should be restored to reflect the splendor of the past—the great days of Monte Carlo and the Côte d'Azur.

Most important, it was to be a home, not a lifeless period re-creation. In addition, as Lorenzo Mongiardino explains, "Since the Edwardian era is associated with grand hotels, I was particularly concerned with avoiding the look of a hotel. To be safe, I took it one step further back and gave it a late-Victorian emphasis. For color tones, I



OPPOSITE ABOVE AND OPPOSITE: A large well-cushioned pouf occupies the center of the Living Room. The ornate boiserie and ceiling details were painted to create tonal resonances with a selection of celadon porcelains. Panels of late-19th-century German wallpaper reinforce the color scheme with a flourish of pattern. The inlaid cube tables were designed to complement the Charles X furniture, including chairs that punctuate the ample windows. ABOVE: The Dining Room contains a collection of antique blue and white porcelain. A 19th-century Persian rug overlays the interlinked pattern of parquet flooring. The antique English mahogany table, chairs and console lend contrast to the light tones that prevail. Adding to the Oriental influence are wall panels of Indian-style cotton. An antique crystal chandelier and subtly colored architectural detailing highlight the ensemble with gentle modulations of light and hue.





took into account the three important collections in the house: Charles X furniture, the handsome celadon vases, and the varied set of blue and white bowls and plates."

For the living room, the designer created simple cube tables that incorporate marquetry of light and dark woods, echoing the inlaid Charles X furniture. Augmenting these furnishings is seating upholstered in enticing velours, including a large pouf that seems to be the perfect prop for cultivated discussion in the Edwardian manner. The appointments are scaled low, accentuating the spaciousness of the room. The patterns of the rug, wallpaper and upholstery fabrics are all somewhat understated, and blend felicitously.

A typical Mongiardino touch is the extensive use of wallpaper—in the living room, sitting room, library and elsewhere. In fact, it is only in the dining room that *papier peint* is replaced, by panels of Indian-styled Italian-made cotton that serve as airy Oriental backdrops for blue and white plates. The wallpapers used in the villa date back to the late nineteenth century. Signor Mongiardino discovered them in a shop in Genoa—leftovers that seemed to have outlived their vogue. "I have been buying up these old papers for years," says the designer. "Now I have quite a collection to draw on for the right houses." Wallpapers like these are unearthed treasures, fin-de-siècle design elements that he understands well and uses to elegant effect.

In the library, wood-grained wallpaper was darkened to favor the Charles X table and chairs, then enhanced with a wax finish. A similar treatment in lighter tones was used in the sitting room, giving the walls the appearance of carved oak. Throughout the design, the wallpaper was chosen and finished to underscore other elements. The wallpaper panels are surrounded by imaginatively treated boiserie, which is painted gradually and precisely in subtle tones, then glazed with a wax coating. This process produces fine nuances of color and texture that



OPPOSITE ABOVE: In the Library, *faux-bois* wallpaper was darkened and given a wax coating to harmonize with the furnishings, including a Charles X table. A Louis XVI–style fireplace bears antique Chinese blue and white porcelains. Reflected in the mirror are paintings by (clockwise from upper right) de Chirico, Sassu, Campigli and Rosai. OPPOSITE: A leaded skylight illuminates the Stairwell, where carefully shaded boiserie frames panels of antique wallpaper. The banister and carpeting contribute additional patterns that complement the walls. Nineteenth-century architectural paintings in oval frames join early-18th-century works by Cignaroli. ABOVE: With its panoply of fabrics, the Master Bedroom reflects a couturier treatment. Checkered and solid silk taffeta, a quilted silk bedspread, and pillows covered in Indian fabrics combine to envelop in finery the capacious canopy bed and its mahogany curves.



A balustraded stairway leads from the villa to a sheltered lookout embellished with grillwork and plant-filled urns. Shaded by trees, a garden bench overlooks an inviting panorama of the Bay of Villefranche.

lend a somewhat impressionistic quality to traditional detailing. Plasterwork ornamentation on the ceilings is very delicately painted to exalt room appointments. In the living room, the glaze colors of the celadon porcelain are highlighted by the coloration of ceiling and wall details.

The tonal nuances of the architectural detailing, and the various complementary patterns of flooring, rugs and upholstery fabrics, come together in remarkable harmony. Recalling the Edwardian flair for deftly understated pattern-on-pattern, this harmony and the plush comfort of the design serve as a rebuke to the inflictions of the modern era. As transformed by Lorenzo Mongiardino, this villa at Cap Ferrat reaffirms the continued appeal of *Belle Epoque* décor, and of the Côte d'Azur, made famous in myth and song.□

—*Adrian Cook*

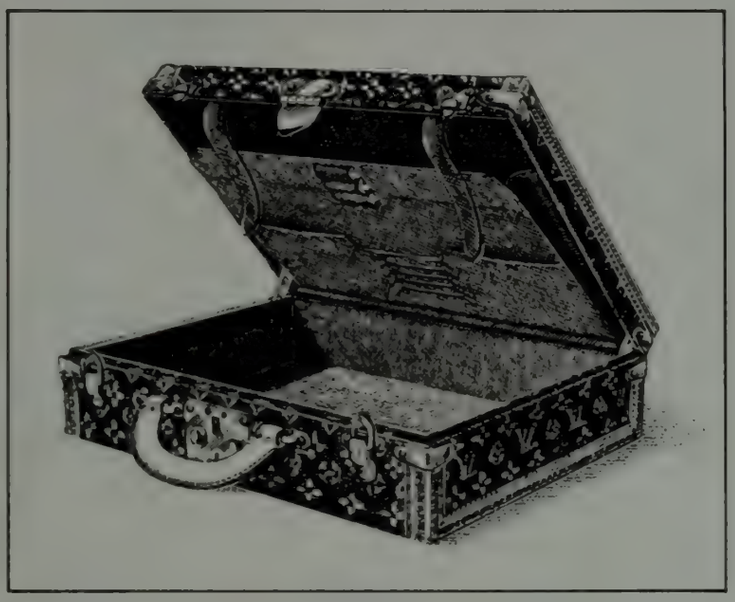


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Musical Instruments

continued from page 146

enjoyment of musical instruments. Even in the sixteenth and seventeenth centuries, European urban centers were filled with makers willing to sell instruments to fit any budget—it was possible to buy both a tenor and a bass cittern from a Parisian *luthier* for the price of an oak cabinet, and a clavichord or a lute for about half that amount. Though such instruments were characterized by simple workmanship, and lacked the carvings and inlays found on court instruments, they were not necessarily of poor quality. In Cremona,

Musical instruments speak to the innermost selves of all people.

the violins of even such a master as Antonio Stradivari were inexpensive, selling for today's equivalent of ten or fifteen dollars. For those unable to purchase instruments, traveling minstrels brought music to religious festivals and harvest celebrations, and ancient folk traditions provided an abundance of homemade pipes, flutes, horns and fiddles.

In his classic eighteenth-century treatise on the history of music, Charles Burney did well to describe the "love of the lengthened tones and modulated sounds" of musical instruments as universal, "a passion implanted in human nature," for musical instruments speak to the innermost selves of all people. Exalted tools, at once serving art and works of art, musical instruments probe our darkest shadows and intoxicate us with their sour-sweet incantations. For this we can only be grateful and join Carlyle in praising what is surely the "speech of angels."□

—John A. Cuadrado

A writer and lecturer living in Princeton, New Jersey, John A. Cuadrado specializes in art, travel, foreign affairs and political subjects.



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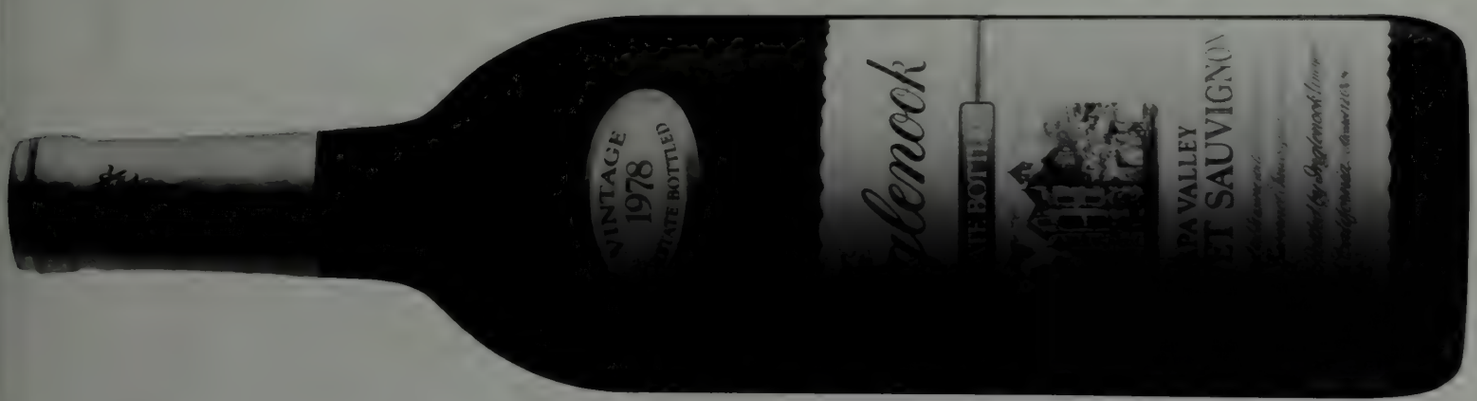


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The Artistry of Fine Porcelain


MEL WEINSTEIN

ABOVE: At Earle D. Vandekar, dealers in antique ceramics, with shops in London, Los Angeles and New York, co-owner Paul Vandekar refers to a Chinese Export porcelain vase, circa 1770.


JOHN VAUGHN

In the Los Angeles shop, the family firm's European and Oriental ceramics are abundantly displayed. In the cabinet at the far left is an English ironstone dinner service, circa 1830.

THERE IS A DICHOTOMY in the antiques trade today. The scope of the market is ever-widening, yet the number of important antiques dealers remains relatively small, and is even diminishing. For the most part, it is those influential dealers with well-established international networks who can successfully compete with the capabilities of the large auction houses for access to the finest antiques.

International Expertise

Paul Vandekar, of Earle D. Vandekar of Knightsbridge, a family firm that specializes in antique ceramics, would be the last to discount the knowledge and loyalties accumulated by his family over their three generations in the antiques business. "Our great advantage is that we have been in business, in England, since the beginning of this century. We receive calls from smaller dealers all over the world because they know us and know what types of objects we like. Ours is a very personal business. My father and I travel widely, yet we meet and deal with the same people over and over again." Three members of the Vandekar family are now active in the firm. Paul Vandekar operates the American side of the business, with showrooms in both Los Angeles and New York City, while his brother, Nicholas, manages the shop in St. James's, one of two in London. The other London shop, and the largest in terms of its stock, is on Brompton Road, in the Knightsbridge section. Their father, Earle Vandekar, spends the major part of his time buying the antique ceramics that fill the four shops.

Unlike most dealers who specialize in ceramics of a particular origin, the shops of Earle D. Vandekar of Knightsbridge carry a wide diversity of porcelain and ceramics from the eighteenth century, including European faïence and porcelain, and Chinese Export, as well as seventeenth-century Japanese porcelain. "Because ours is an international business," Paul Vandekar explains, "we have records and photos of all the ceramics in each shop. The character of each shop, however, is different. In London our pieces are for an international clientele. We are one of the few London firms that sell European faïence, and we have an extensive selection of Chinese Export porcelain. Our shop in St. James's carries our rarest pieces. London is still considered the center of the art world, and interior decorators and antiques dealers fly in for a day or so to visit St. James's, because there are so many fine galleries and small specialty shops. We opened the shop in Los Angeles to expand the market for ceramics. I brought a little of everything to that shop when it first started. The New York showroom is the newest one. I introduce pieces into these two shops that I know my customers will like, but I also include examples that will educate them and broaden their overall knowledge and appreciation of antique ceramics."

Anticipating the Market

The Vandekar family's long tenure in the antiques business affords them a unique historical perspective of the field. Their observations of the antiques market of the past enable them to anticipate the changeable market of the future. "I see two kinds of antiques dealers developing today," says Mr. Vandekar. "Those in the first group act primarily as advisers. When items turn up in auction, the dealer advises a collector and represents him in a sale, like a commission agent. The second kind includes those with stock, such as myself. If a dealer has stock, a customer is able to judge his taste, see whether the stock is catalogued correctly, and then decide whether or not he wants to do business with that particular dealer. There will be an overlap between these two groups, but the trend is toward a division of the role of the dealer. Too many people who advise on investments don't understand all the various

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The Artistry of Fine Porcelain

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complexities of the antiques market. While it is important to know about banking matters and fluctuating exchange rates, it is also necessary to understand the international nature of collecting. Sometimes just moving a piece to another country can change its price significantly."

Ceramics is one of the last areas of the antique decorative arts that Mr. Vandekar considers still reasonable in price. He cites several reasons for

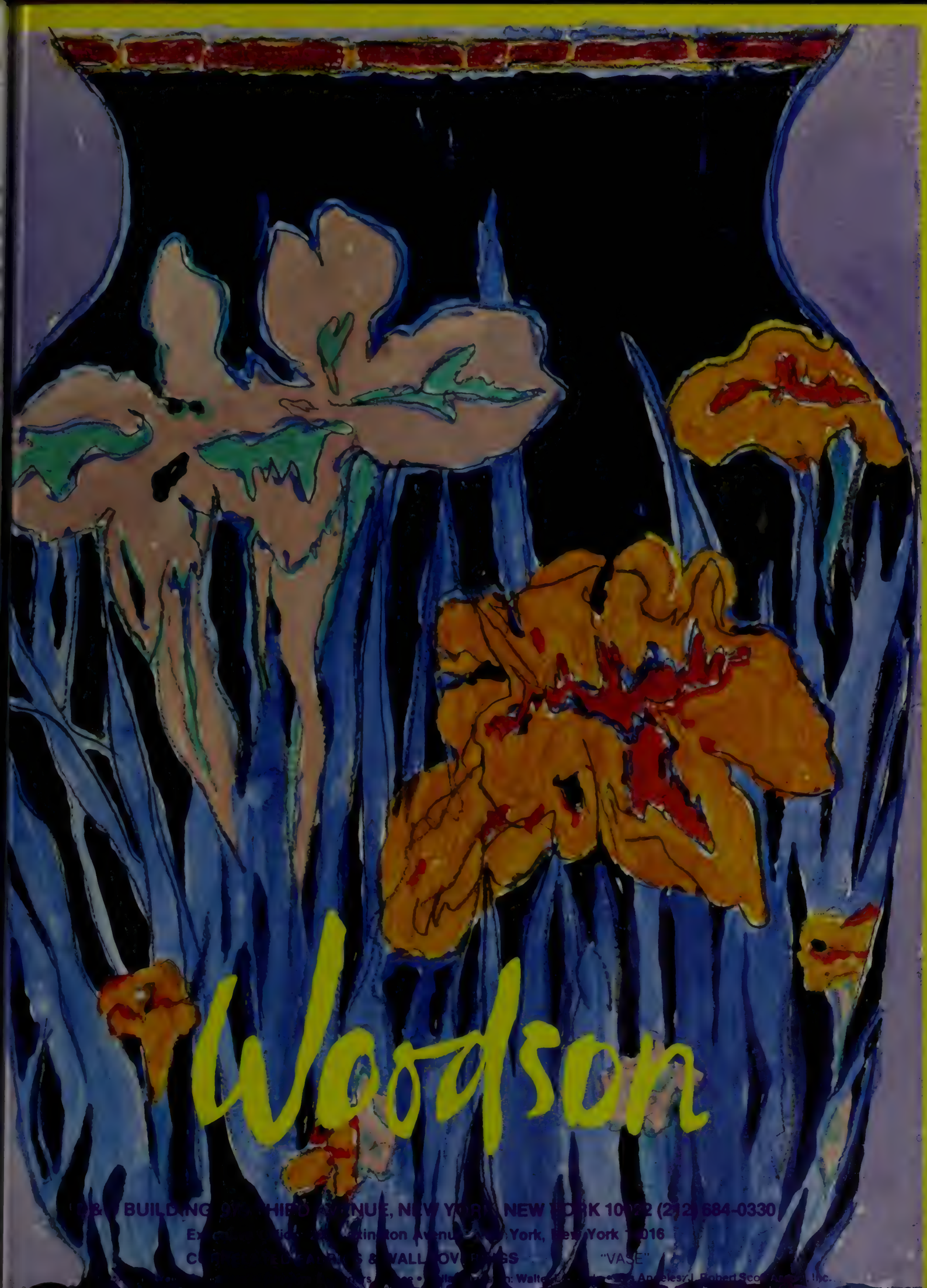


MEL WEINSTEIN

At Earle D. Vandekar, elaborate gilding embellishes the classic shapes of two Paris porcelain vases, circa 1820, made in the Empire style.

its rate of evaluation. First, a relatively large number of ceramics were produced as functional commercial objects. Reputedly, sixty million pieces of Chinese Export porcelain were shipped to Europe in the eighteenth century. However, only a limited number of that total were of quality. Although, historically, more men than women have collected art and antiques, it has been only recently that ceramics has lost its feminine connotation. Today some of the most extensive collections are owned by men. "If porcelain painting was viewed like any other art form, it would be more highly valued," suggests Mr. Vandekar. "The detail and quality are as good as in any art. A person can purchase an exceptional piece of Chinese Export porcelain today for an amount that would buy only a third-rate painting. Ceramics has been underestimated because

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The Artistry of Fine Porcelain

continued from page 176

people see merely a 'plate' or a 'vase.' The true brilliance of the pieces lies in the balance achieved between artistic merit and function."

Mr. Vandekar sees his primary role as that of consultant to his customers—educating individual collectors, or anyone with a desire to learn, about the quality of antique ceramics. "We're not born with an innate awareness of antiques. If we are



MEL WEINSTEIN

A Japanese Buddha figure, ca. 1830, and Chinese Export candlesticks, ca. 1765, reflect the diversity of Earle D. Vandekar's Oriental ceramics.

not in a position to grow up with them, then we must learn in another way. I teach by showing people examples, so that they won't make expensive mistakes. I try to guide my customers in their buying. In order to evaluate the worth of a certain piece, it is essential for a dealer to know what is available throughout the world. My father and I spend the majority of our time traveling to various cities as pieces become available. Most private collectors don't do that, yet they need that kind of information in order to invest wisely."

As in every area, collecting certain types of ceramics is a matter of fashion. "For example," Mr. Vandekar explains, "English porcelain went through the doldrums, but is now being collected again. French porcelain is still undervalued today, and

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ANTIQUES NOTEBOOK

The Artistry of Fine Porcelain

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Chinese Export porcelain will continue to rise in popularity as contact with China increases. Generally, the finest pieces of every type are always collected. It is better to have twenty great pieces than a hundred average ones, because in times of recession, buyers are less interested in pieces that are of mediocre quality.

"It is only recently that porcelain has gained a certain prestige, and in a few years it will be extremely difficult to find top quality pieces on the market. After World War II, my father attended sales at English country houses that lasted as long as ten days. One house might have had twenty Delft drug jars. Today we would be happy to find a single pair. People are just beginning to realize that there is a finite number of high-quality ceramics available."



MEL WEINSTEIN

A brilliant celebration of traditional floral motifs, English ceramics at Earle D. Vandekar include a Coalport jardiniere, circa 1820, and an ironstone tobacco leaf plate, circa 1820–30.

Throughout the twentieth century the Vandekar family has observed, and played a role in promoting, the increasing status of antique ceramics. The ever-changing merchandise in their four shops reflects the activity of the market. As quality pieces become difficult to find, the prices may soar to heights already known in other areas of collecting, and the antique ceramics market will enter a new phase in its history. □

—Cameron Curtis McKinley



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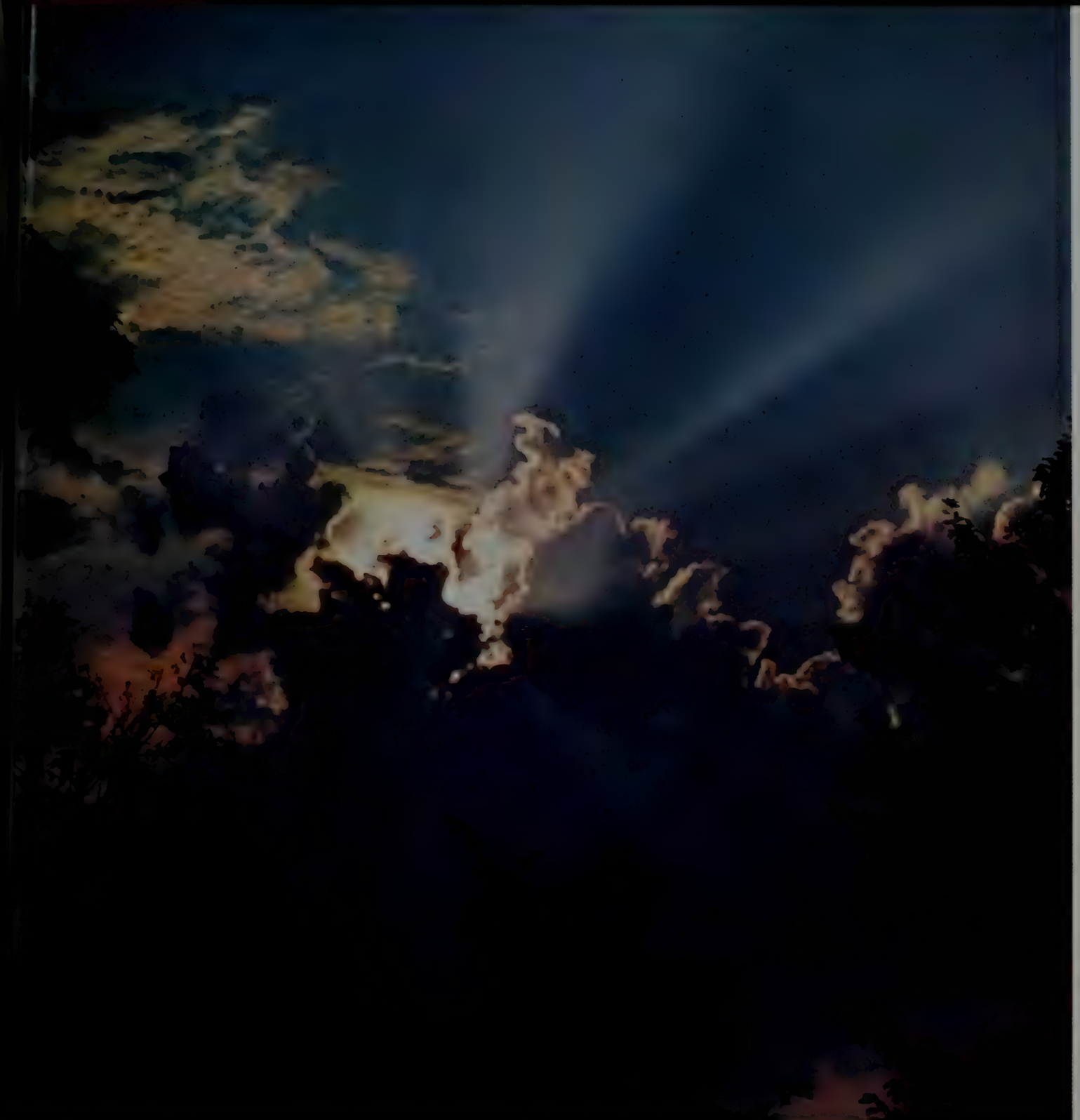
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Stendig International—Classically Modern

"THIS CURRENT romantic movement in design is primarily fashion oriented," says Edward N. Epstein, the president of Stendig International, designers and importers of contemporary furniture. "We're not interested in fads, and much of what I see in the romantic revival in furniture and fabric that's popular now is simply that—a decorative fad."

Timeless Discoveries

Mr. Epstein's doubts about present styles do not mean that the classic modern furniture for which Stendig International is known does not have clear precedents. "Charles Stendig, who founded the company twenty-nine years ago, was a chair importer who traveled to Europe frequently," Mr. Epstein explains. "In his travels he uncovered obscure factories in both western and eastern Europe, where the furniture that set the pace for modernism was being made. He visited the original Thonet factory in Czechoslovakia, where the acclaimed bentwood chairs were still being made, and he also imported furniture from de Sede of Switzerland." It was Charles Stendig who introduced to America the leather and chrome Wassily chair—a classic of Bauhaus design, created by architect Marcel Breuer and named for abstract artist Wassily Kandinsky, in 1925.

"Charles Stendig's achievement was twofold," says Mr. Epstein. "He could identify fine modern design, and he could import it for his clients. In the 1950s he negotiated a contract with the government of Czechoslovakia, which was quite an accomplishment in those days. And he became one of the first importers of classic Finnish furniture.

"Of course," Mr. Epstein points out, "Charles Stendig had to convince American buyers that the chairs he was importing were practical as well as interesting. By developing a handwoven nylon cane for the seats of the Thonet bentwood chairs, he was able to convince his customers that the chairs were solid."



PHOTOGRAPHY BILLY CUNNINGHAM

At Stendig International, marketing director Larry Pond (left), and Edward N. Epstein, president, discuss the New York showroom's continuing search for innovative furniture.

Edward Epstein has directed Stendig for the past six years, and the company continues to be substantially an import firm. Larry Pond, director of marketing and sales, says, "Our primary strength is that we take our design lead from Europe. For instance, we take the steel frame of the de Sede chairs and use our own coverings. We just can't compete with the European craftsmanship."



An original Stendig import, bentwood chairs from the Thonet factory in Czechoslovakia complement the simple proportions of the firm's versatile *Marienbad* wicker furnishings.

When Edward Epstein assumed the directorship of Stendig, he brought to the firm his experience with European furniture and his own European connection. Mr. Epstein also directs B & B America, a division of Stendig International that is affiliated with the Italian design firm B & B Italia. The furniture imported through B & B America comes solely from Italy, whereas Stendig offers furniture from the United States and all over the world. The furniture designed by B & B is often adapted by Stendig. "For instance," Mr. Epstein points out, "the *Piediferro* table, by the Italian design team Afra & Tobia Scarpa, has a pyramid base that is used with B & B's specially treated top. At Stendig, however, we use the same base with our own surfaces, distinguished by their natural finish."

Flourishes and Simplicity

There is an architectural elegance to the furniture from Stendig that transcends labels such as "modern" or "postmodern." The *Piediferro* table has the clean lines of postmodern structuralism, while curves of the bentwood chairs connote both turn-of-the-century flourishes and modern simplicity. This high caliber of design is not surprising, for among the architects and artists who have contributed to the Stendig collections are Bruno Rey, Marcel Breuer and Mies van der Rohe. Edward Epstein says, "We have always worked with strongly creative people, and we value the close working relationships we have with our present designers."

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Stendig International
continued from page 192

Several prominent Stendig products, such as Breuer's Wassily chair, are in the permanent collection of the Museum of Modern Art, in New York. One of these pieces appeared in a recent MOMA show. The Eileen Gray table is an adjustable chrome and glass side table, created in 1927 by Miss Gray, one of the great innovators of modern design. "Charles Stendig found this table in an English architectural magazine," says Mr. Epstein. "A few copies of it were being made in England by hand, but the price was too high for it to be

There is an architectural elegance to the furniture.

commercially practical. He knew that it had a popular, as well as a museum, interest, and Stendig International found an Italian factory that could produce the table. At the same time, the Museum of Modern Art brought over a retrospective on Eileen Gray's work, from the Victoria and Albert Museum in London." Through the efforts of Stendig this table's design, which was a hallmark of Miss Gray's work, became available again.

Reflecting on the evolution of Stendig International, Mr. Epstein concludes, "I went into business in the 1960s, when good modern design was difficult to produce. It was frustrating that the best pieces were so expensive. I don't think it's so very difficult to make a costly well-designed product that is virtually one of a kind, but to create objects that are beautifully crafted—and generally available—that is something different. Stendig has a reputation for making well-designed furniture that is accessible—and that is a joy."□

—Jeffrey Simpson

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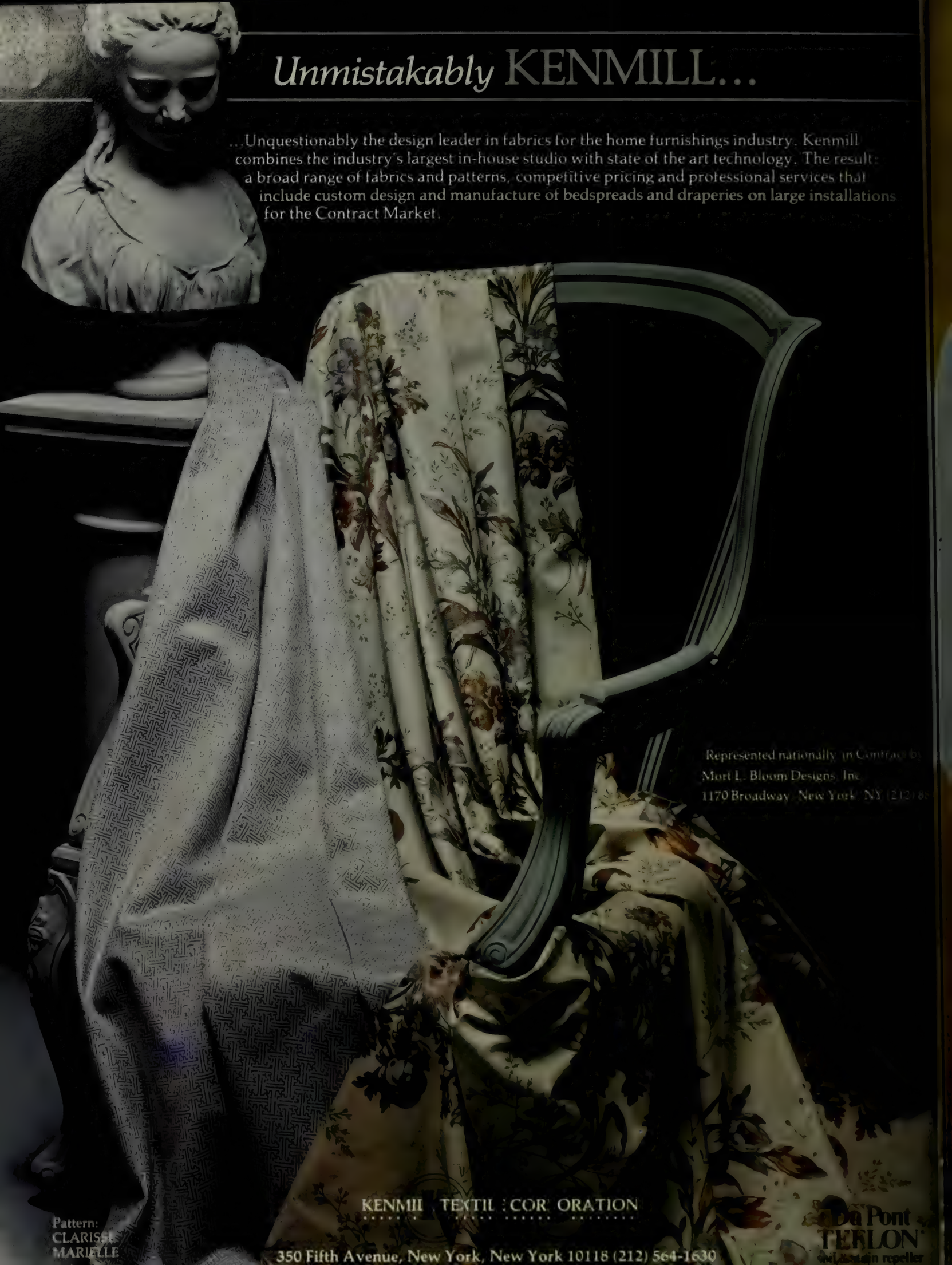
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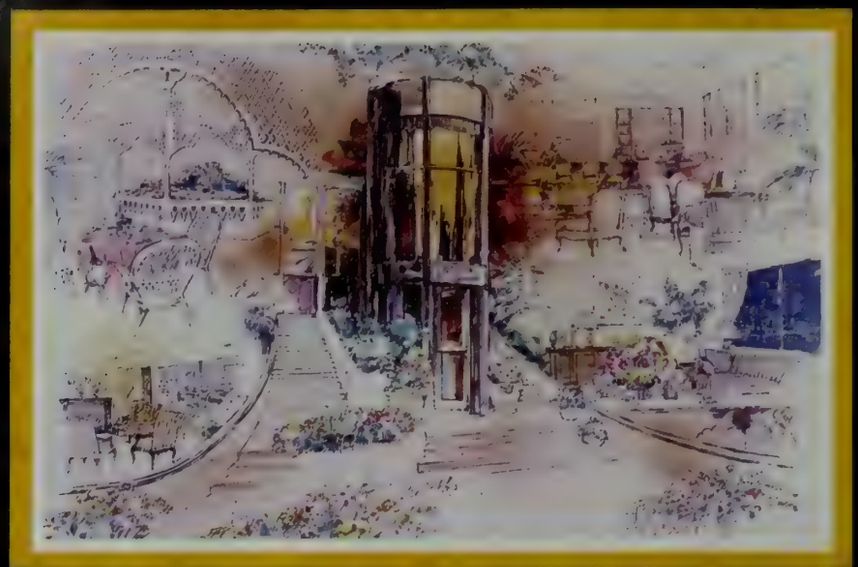
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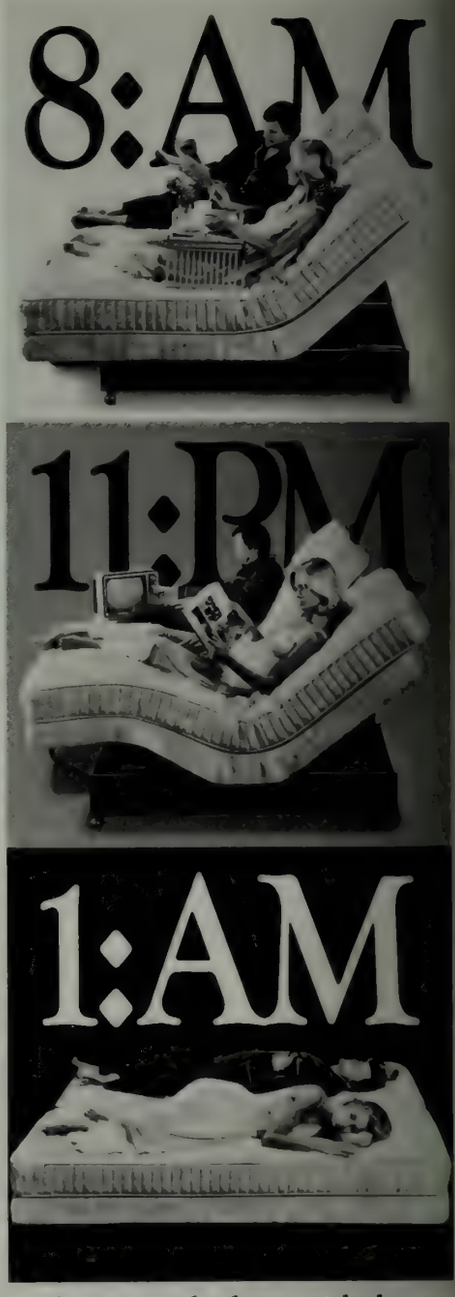
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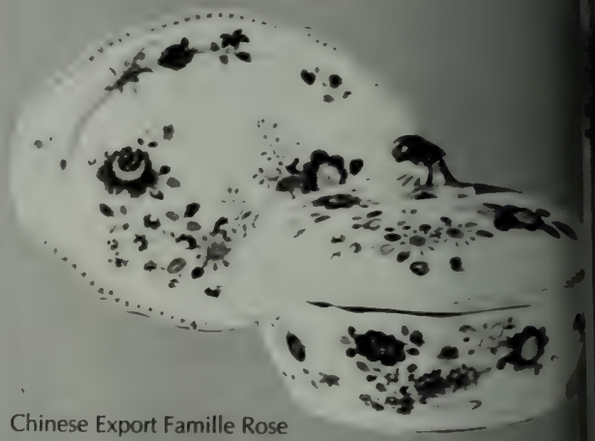
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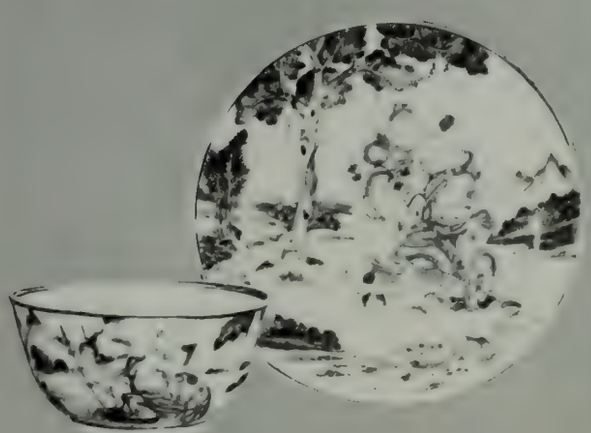
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Chinese Export Famille Rose tureen, cover and stand. Ch'ien Lung period 1736-1795

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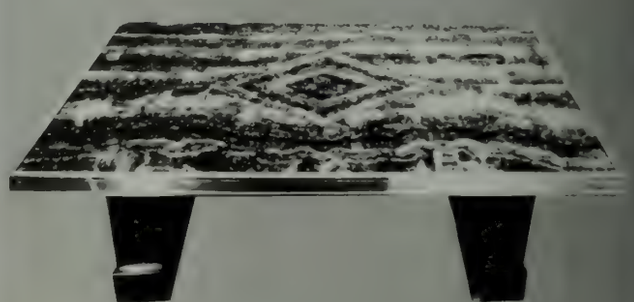
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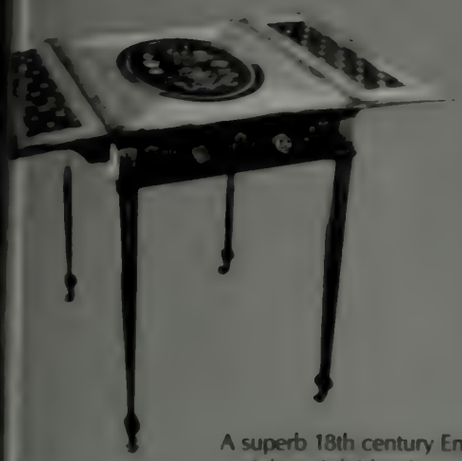
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The World of Diana Phipps

GIVE DIANA PHIPPS a crumbling old house, and she'll restore it with the greatest of pleasure. She'll also restore it with her own hands. "It's all held together with a staple gun," she explains. She confides this and other insights into her work in her new book, *Diana Phipps's Affordable Splendor,* scheduled for publication by Random House in January. "I wrote the book to show what I have done and how I did it, but, most of all, to show how much money I saved. I'm afraid I've always liked my surroundings to be luxurious and comfortable, and what I wanted I couldn't always afford. Professionals are costly to hire, take so long, and can be so intimidating. That's why I developed all these shortcuts for doing things myself. I call my work 'house arrangements,' because it's the only way to describe what I do without using the words *home* or *decoration.* The whole vocabulary of decorating is so depressing. What do *taste* and *style* really mean, anyway?"



DERRY MOORE

Specializing in decorative improvisation, London designer Diana Phipps discusses the techniques she uses in her "house arrangements."



DERRY MOORE

ABOVE: Exemplifying Mrs. Phipps's enveloping "tea cozy principle," striped cotton sheeting is featured prominently in the dining area of her London residence. BELOW: In her New York apartment, a paisley dress fabric she stapled to the wall attests to her love of rich textiles.



Color and Comfort

"Rooms have always mattered so much to me," she adds. "Perhaps it was because, in my early years, when we lived in castles, my mother made some of the rooms truly beautiful, but of course she couldn't get around to them all. The ones she hadn't had time for were so terribly gloomy that they haunted me."

Those castles were in Czechoslovakia and had been in the family for eight hundred years. There were hunting lodges in enchanted forests, too, and butlers served picnics with gold-plated dinnerware and crystal stemware. There was also a big house in Prague, and life for the European aristocracy before World War II was one long true fairy tale. Diana was only a child when the Russians moved in and her family moved out. Her mother, Countess Sternberg, has described the years that followed in her book *The Journey*—years of uncertainty. That's what Mrs. Phipps alludes to when she says, "I decorate like an émigré. I remember when we finally arrived in the United States and I had a room of my own again. I must have been about twelve at the time, and I wanted desperately to make furniture for that room, so I brought home cardboard boxes from the grocery store and covered them with gingham from Woolworth's. Even later, there always seemed to be something ugly that had to be camouflaged, or I needed to improvise some sort of comfort. I've always liked cushions for those kinds of problems; they're comfortable, and you can use them to build up proportions or add new colors to a room."

Innovative Décor

The designer came to London eighteen years ago, after the death of her husband, Henry Phipps, who was an American. In the intervening years those early decorating improvisations have become a fine art, which she employed first for her own houses in London and in the country (see *Architectural Digest,* January/February 1976) and then for friends such as Gore Vidal (see *Architectural Digest,* September 1980), and clients. Her rooms are European. Anything old is a possibility; anything too new, too shiny, is not. If it isn't old, she knows how to give it a patina of age by rubbing in dark paint or perhaps stippling it with artist's oils.

Mrs. Phipps loves old houses and says, "I never saw an old house that didn't have potential. It's all a question of looking at *everything* for color and proportion—gardens, table settings, clothes, even the way food is

continued on page 208



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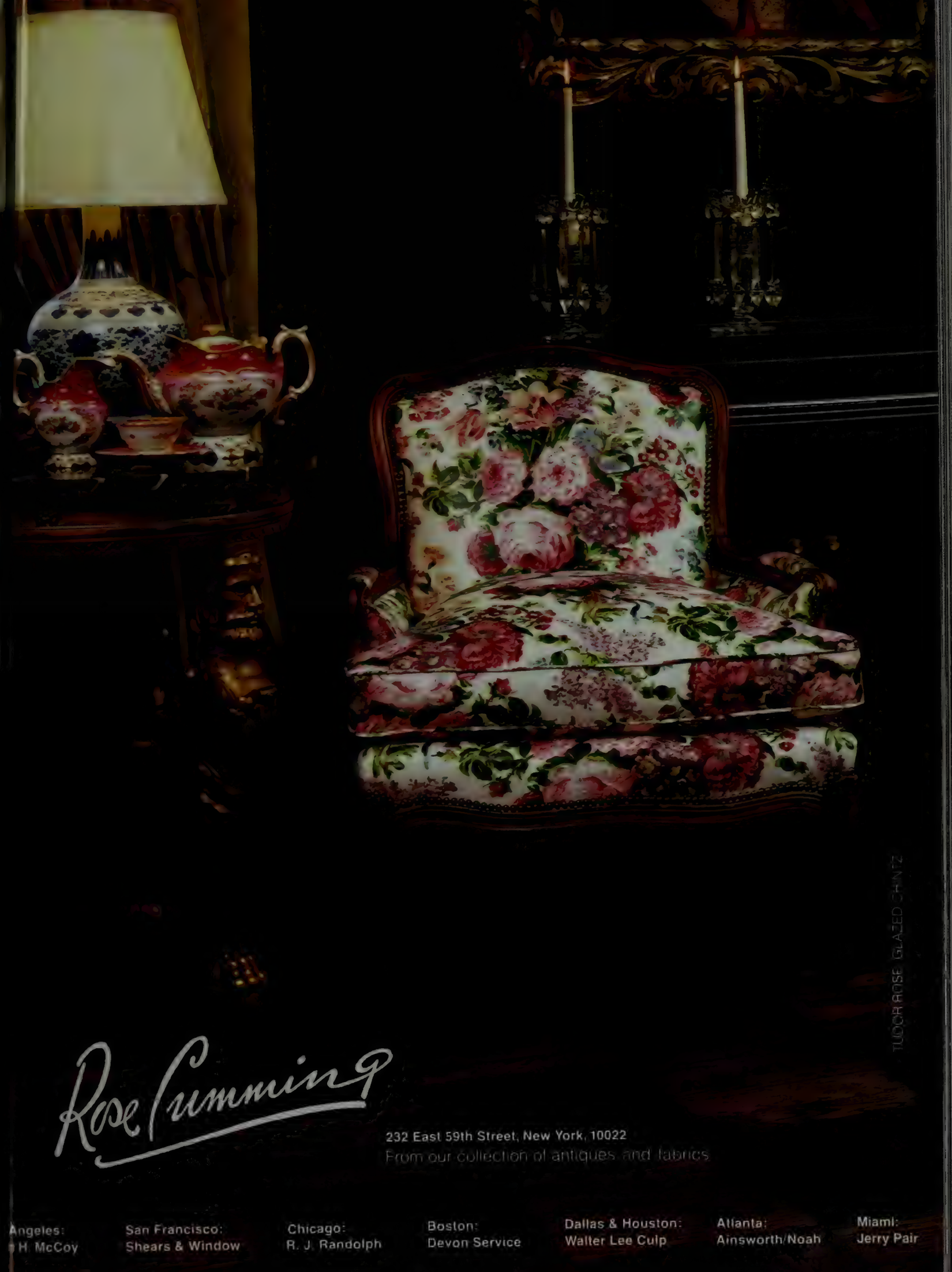


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The World of Diana Phipps

continued from page 204



Diana Phipps's imagination often finds expression in watercolors of interiors and stage sets. Here, a sketch for a client's bedroom displays the designer's characteristically romantic touches.

arranged on a plate. For the garden, for instance, I try not to have yellows, oranges, or reds, but lots of everything else—especially white. Flowers, indoors or out, should always look positively Bacchanalian. And I can fuss endlessly over table settings. I love an occasion, and I can spend several days decorating for one. One time I made a soufflé, then spent the afternoon decorating all the eggshells. I really must be a compulsive decorator."

This is her art of improvisation—using whatever she has, to make something wonderful. Her rooms begin the same way, and they finish with a romantic nineteenth-century warmth of wood and marble and velvet and opulent colors. There is an endearing pragmatism behind it all. She explains: "I like nineteenth-century furniture because it's still obtainable and just barely affordable. And the reason I love doing tented rooms is that it's the easiest and most economical way to achieve an effect; they seem impermanent and remind me of wonderful images—deserts and Gypsies and seraglios. Fabric on the walls of a room always make it seem so warm—I suppose it's the 'tea cozy principle'—and it appears to soften the sound, too."

All these effects are extravagant, but not costly, for Mrs. Phipps really does do *all* the work herself, getting the image clearly in her mind, then climbing the stepladder to create it while enthusiasm compels. She paints murals, simulates wood or marble, sews upholstery and curtains, restores furniture, staples fabric everywhere. She particularly likes stripes, and finds them in fabrics intended for other things, like coat linings or pajamas or sheets. She uses dress fabrics on walls, and

continued on page 210


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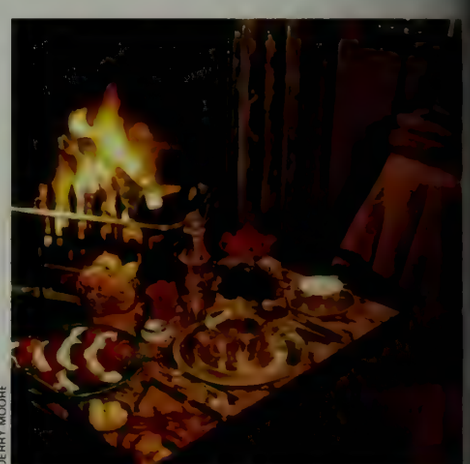
Photo: Paul Outerbridge Jr. "Mannequin," 1927. Courtesy G. Ray Hawkins Gallery

The World of Diana Phipps

continued from page 208

upholstery fabrics for clothes. Anything affordable in quantity will have its day. Once she made a garden pergola out of flexible drapery track and some Ping-Pong balls.

What she does and doesn't create within four walls she dreams on paper, in charming watercolor sketches of rooms both real and imagined. But alongside the dreams are threads of common sense in the ways she avoids



DERRY MOORE

"I can fuss endlessly," Diana Phipps comments, referring to her attention to detail. In her London home, a fireside place setting reinforces the warm colors of the living room.

rules and finds her own methods. To measure how much fabric she needs for a sofa, she puts a piece of string over the longest part, doubles it and reckons that's about right. Just in case there's any fabric left over, she likes to use similar colors in adjacent rooms. For the finishing touches, she stores a hoard of fringes and other decorative treasures. Perhaps her one basic rule is always to use one very good thing mixed with lots of inexpensive ones—a fine petit point cushion, for instance, might be included in a primarily denim setting.

Diana Phipps's own house, in London, is never quite finished. "I'm so obsessed with detail that I can rarely finish anything," she admits, "but that's why I love having rooms photographed. It makes me get around to all those details."□

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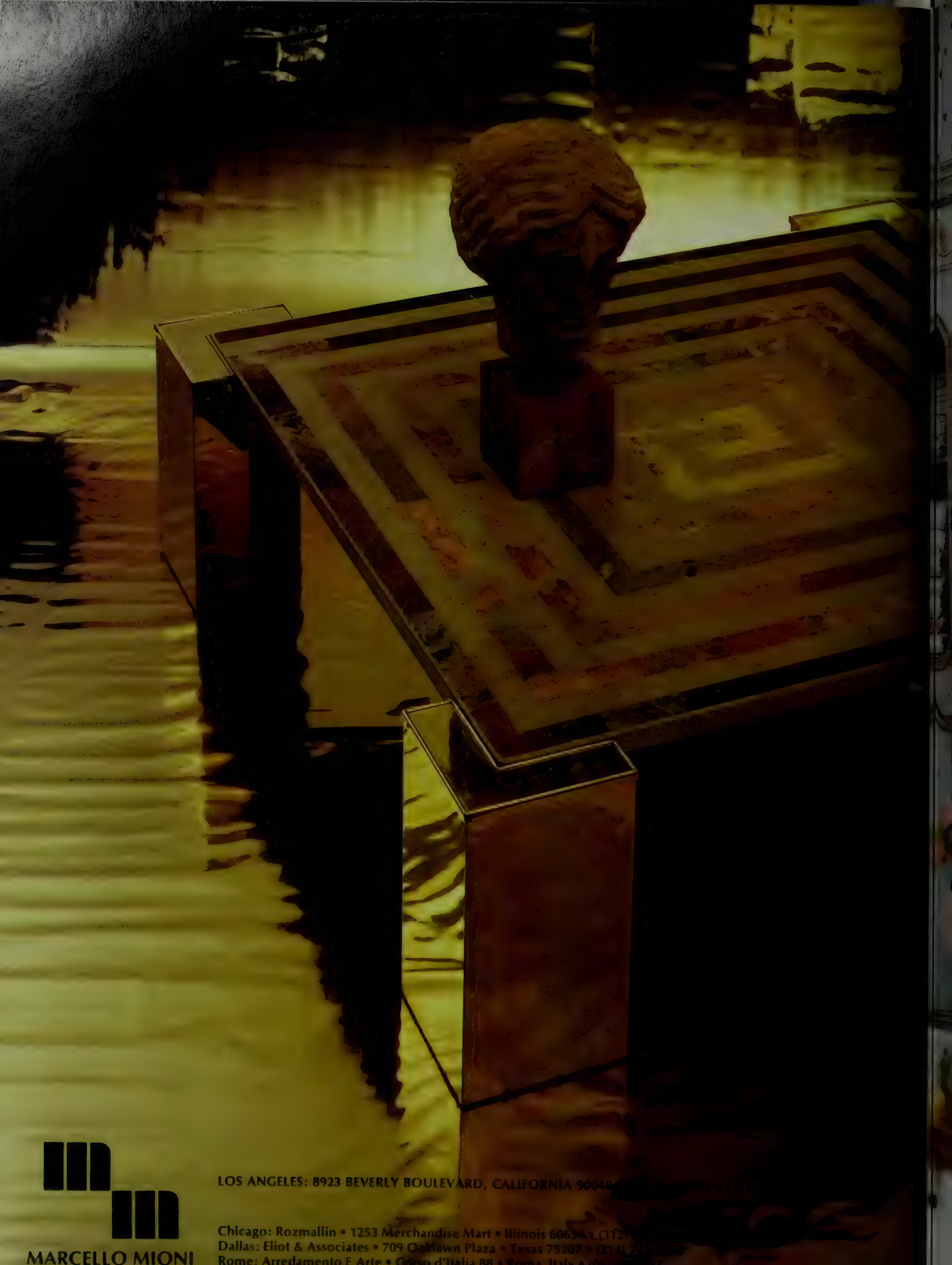
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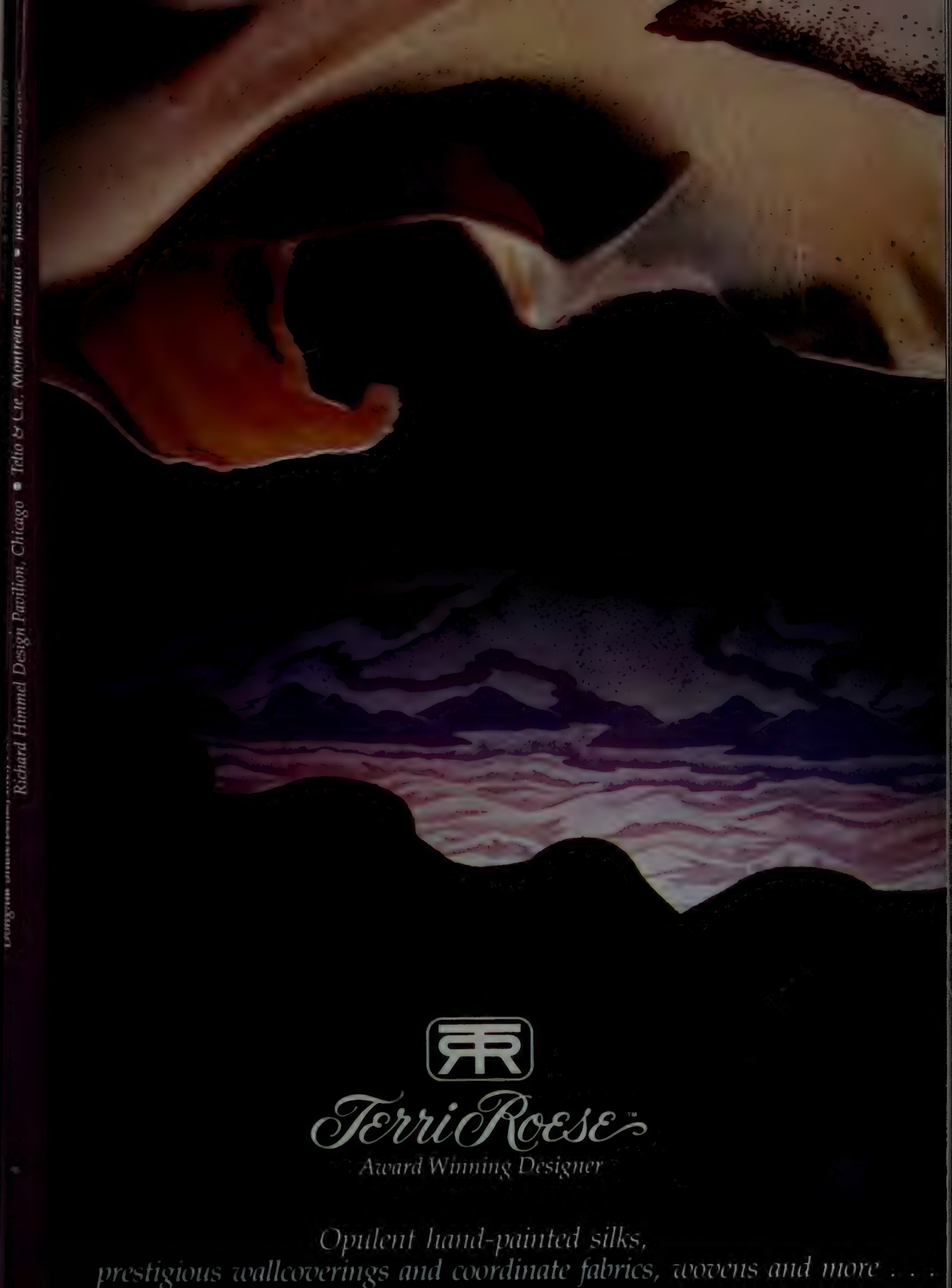
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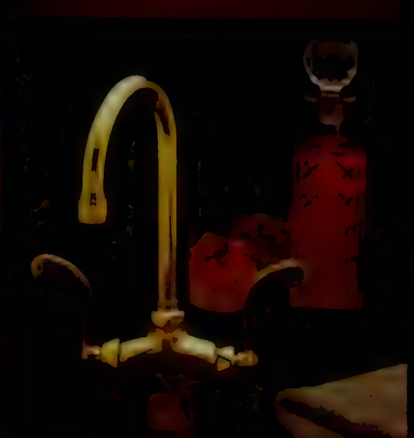
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Harrison Cultra—The Designer's Choices

"OBJECTS SHOULD BE about the same size that I am," says Harrison Cultra, with a characteristically amused, sidelong glance. "Well, perhaps not quite literally, but nonetheless, when I design a room I think 'architecture,' not 'dolls' house,' and I believe that the scale of the objects chosen for it should be in keeping with that idea. No collections of little gold boxes. And size isn't the only issue; there's also content to be considered. To me, anything worthy of being lived with must also have some element of grandeur, of gravity. The tinkly or the merely pretty are not for me." As a New York–based interior designer, Mr. Cultra has developed a calm, authoritative style, which is firmly based in a traditional vocabulary, but with distinctly modernist overtones. It is a style assured enough to attract an unusually broad range of clients, including Mrs. Jacqueline Onassis.

"I feel that people are instinctively attracted to beauty, whether we're talking about space or objects. And the role of the designer is to guide, to focus and to understand the nature of this attraction. Otherwise, our position would be intolerably patronizing. So, as far as I'm concerned, any objects I choose must be mentionable in the same breath as art. Many designers consider flowers and plants an inevitable part of their strategy; I don't. It's not that I don't like to be surrounded by green things. They do surround me—especially in the country—but I never plan an entire room with only that in mind. To me, the plants and the flowers are a delightful bonus, as, indeed, people are. But it is the space

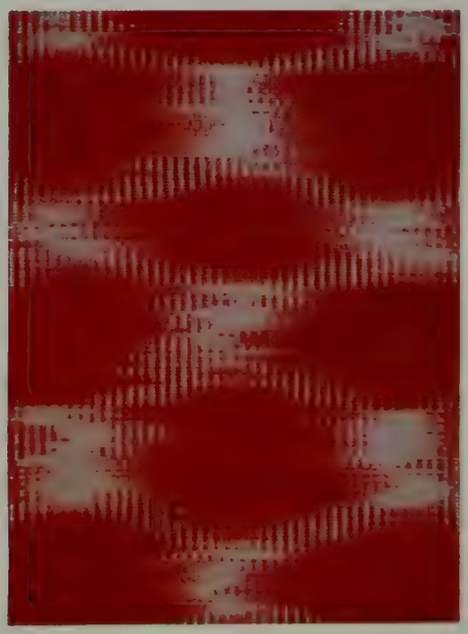


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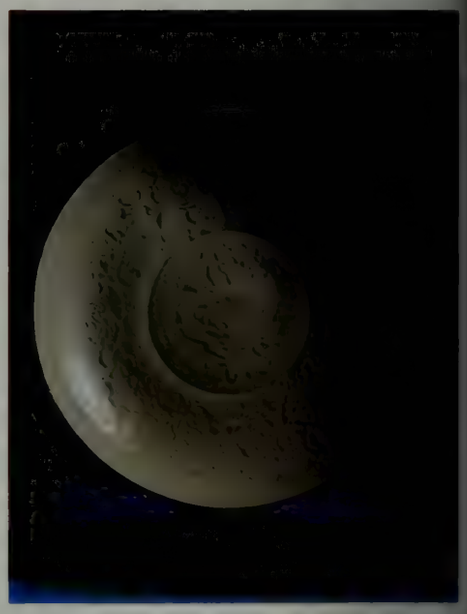
Favoring objects of requisite dignity and grandeur, Harrison Cultra selects a favorite stone dog for its solemn Oriental flavor. "I love the subtle, compact grace of the piece," the designer explains, referring to its recumbent stance and its suggestive linear carvings.



This elegant Lalique glass plate is part of a dinner service that Mr. Cultra began collecting two decades ago in Paris. "I had modest resources at the time," he recalls, "but had the urge to own beautiful things. So I bought a plate whenever I could afford it. They've been a good investment, because here they are, still in use today." The pattern, *Algues*, is still in production, and is available from Lalique, Paris.



An example of Mr. Cultra's interest in American crafts, this rug is handwoven and dyed by the Ikat process. The artist, Gregory Newham, has been working in upstate New York since 1973, and has produced an exquisitely detailed and ordered group of textiles. Each rug, made from fleeces imported from England, Australia or New Zealand, is dipped up to four times, to produce the particularly vibrant colors characteristic of the artist's work. "I think Gregory's weaving is tighter, more elegant, than that of anyone I know," says Mr. Cultra. Available through designers from Gregory Newham Limited, in Kingston, New York.



Though Mr. Cultra's interests are wide-ranging, in terms of objects, China is one of his preferred sources. He uses Chinese artifacts in different settings, selecting anything from simple export porcelain to the more rarefied elegance of this Northern Sung Dynasty Ting yao saucer. Of fine white porcelain rimmed in copper, it represents one of the great periods of Chinese art. From Christie's in New York.

continued on page 226

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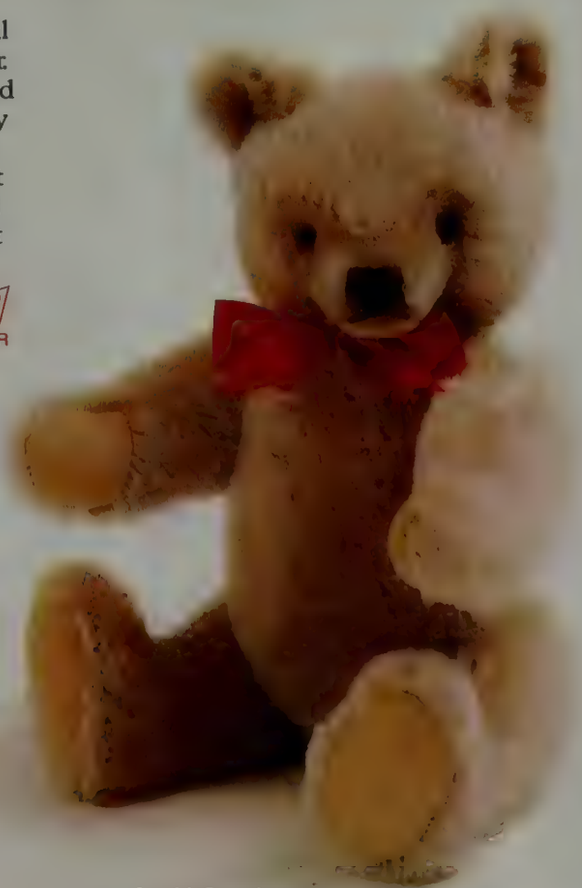
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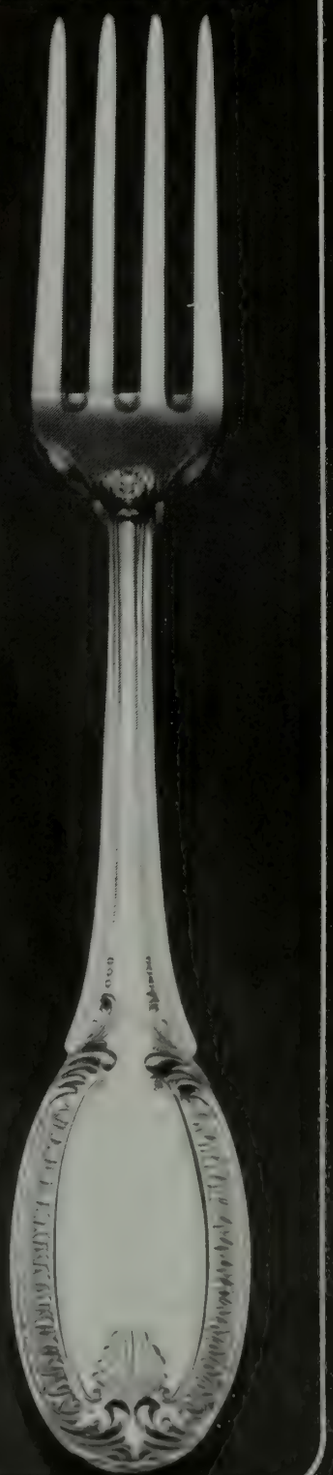
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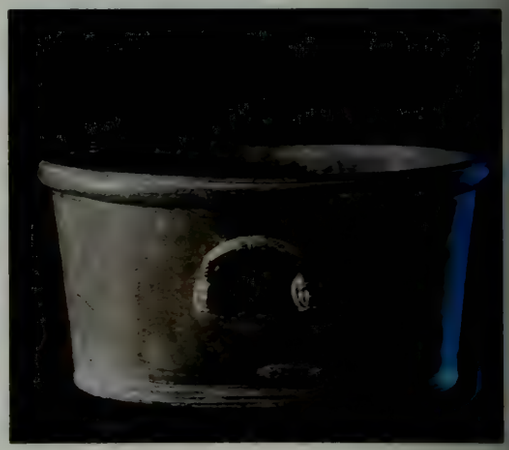
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Harrison Cultra — The Designer's Choices

continued from page 222



Drawn to the "depth and integrity" of objects from the American Southwest, Harrison Cultra illustrates his preference with these handsome drums. "They have something of the subtle coloration of that part of the world," the designer says. Rawhide and a cottonwood frame are the simple materials used. Being organic, they possess "wonderfully elusive shadings." The drums, made in several sizes, are available through Harrison Cultra, Inc.



The hallmark of any age of high civilization is to be found in the style and quality of its more humble artifacts, Harrison Cultra believes, citing this zinc footbath, which dates from the French Empire period and is absolutely spare, save for the chased heads on the handles. "This piece is extraordinarily versatile," he says. "I use it for storing firewood, or as an ice bucket, if I'm having a large-scale party. Blooming plants and foliage are also spectacular fillers, making for an elaborate centerpiece." From Gordon Foster, New York.

itself that must be designed first."

Mr. Cultra talks a great deal about his family. Clearly the two main influences on his taste were his grandmother, "a woman of great fastidiousness, with a keen eye for detail," and his mother, who was, he says, "an early modernist. I think it's very interesting to trace the influences of early life on a career. In my case, I observed the manners and mores of the grown-ups around me with great interest and absorption; I kept what I liked, and grew out of the rest."

As a young man, the designer spent a good deal of time in Paris, where he first began collecting the pieces that have followed him ever since, and which, in many ways, form the basic strata of his sensibility. "France taught me quality and self-confidence; I developed an instant 'feel' for the essence of a period. As a result, I can do a Régence *bibliothèque* or a Charles X living room successfully, though I feel much more at home when I can be more far-ranging in my 'quotations.' The pleasure for me of having lived in France—a pleasure that's repeated whenever I spend time abroad—was that of being an outsider, a stranger. How better to really observe the nature of a society? And just as I often think a person not born to the English language uses it in a far richer manner than a native may do, so, too, can someone like myself use the objects of a foreign culture to a rich and original end."

It is this spirit that characterizes so many of his current enthusiasms. "Let's think of authentic cultural periods and styles: American Indian, French country, traditional Chinese, the England of Chippendale. Depth and integrity are essential to me. Those were times and places that possessed both of those qualities."

America in the late twentieth century, however, is also a favored "territory." "I find that there is an incredible amount of sensitive, exciting work going on right now in what is called—for want of a better word—'the crafts' in this country: great ceramics, rugs, fabrics, glass—many different categories. I find it fascinating that many of the people working

continued on page 228



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Harrison Cultra — The Designer's Choices

continued from page 226



"I found this Art Déco column when I was poking around the flea market in Paris," says Mr. Cultra. "It intrigued me because it looks more like American Art Déco than French, and reminded me of the vertically oriented furniture of Paul Frankl. It's a perfect piece for a skyscraper living room!" Made of warm-toned terra-cotta, the column works as a base for flowers or as an imposing sculptural presence. "It is now being reproduced in similarly colored fiberglass, which I think is a practical and satisfying alternative. I enjoy seeing my choices gain wider currency." Available from Architectural Sculpture, New York.

in these mediums really have no idea *how* what they are doing fits into broader patterns of taste. Here the role of the designer in organizing beauty comes into play. I like to think that I can somehow orchestrate all this creativity—on a small scale, of course—in the context of designing a room, an apartment, a house. In the last analysis, there is no greater satisfaction for an interior designer." □

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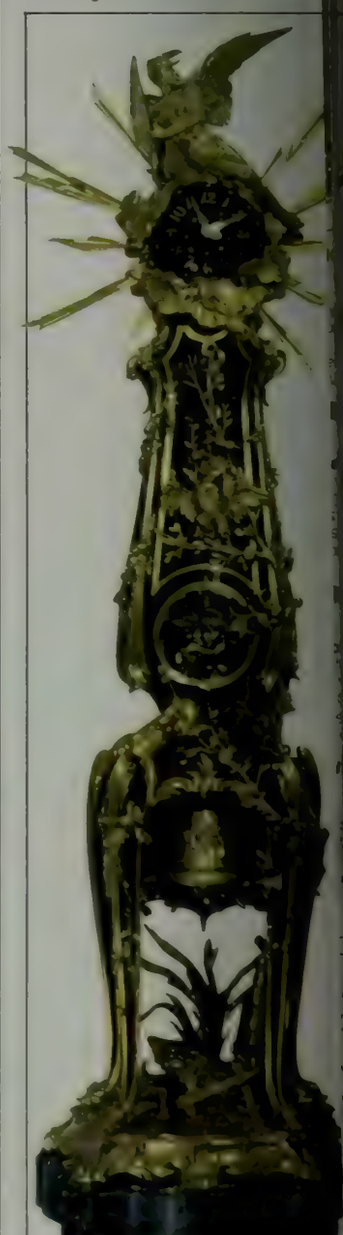
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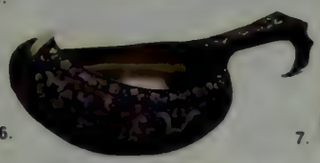
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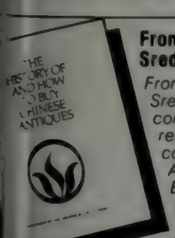
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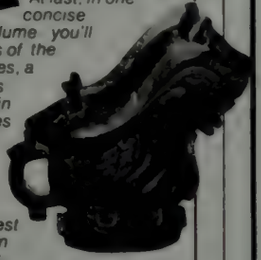


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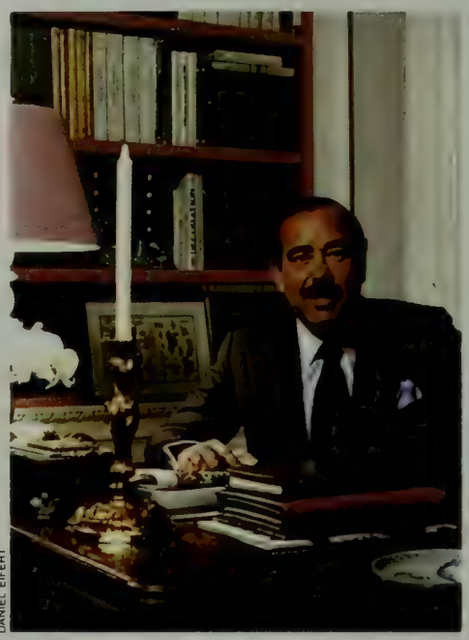
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DESIGNER'S TRAVEL NOTES

Rubén de Saavedra in Brazil

RUBEN DE SAAVEDRA sits at a polished ash desk in the carefully ordered office in his apartment. His gestures and speech, as he describes a recent trip to his beloved Brazil, are as elaborate, delicate and precise as the carving on one of the eighteenth-century churches he mentions. "If you love color, flowers, food, music—go to Brazil," the designer advises.

He might have added art, for he speaks of it with great feeling: "In the back country of Brazil, north of Rio de Janeiro, there lived one of the greatest sculptors in the world—and one of the first native artists to be recognized in the New World. His name was Aleijadinho." Born in the eighteenth century, of a Portuguese architect father and a Creole mother, and christened Antonio Francisco Lisboa, Aleijadinho had lost his fingers, but he continued to sculpt, with chisels attached to his hands. His work reminds Mr. de Saavedra of Goya and El Greco paintings. "Look at that," he says, referring to a photograph of a statue of a saint, the body anguished but kinetic, the bony face questioning. "It shows such feeling,



DANIEL EIFERT



LUIS VILLOTA



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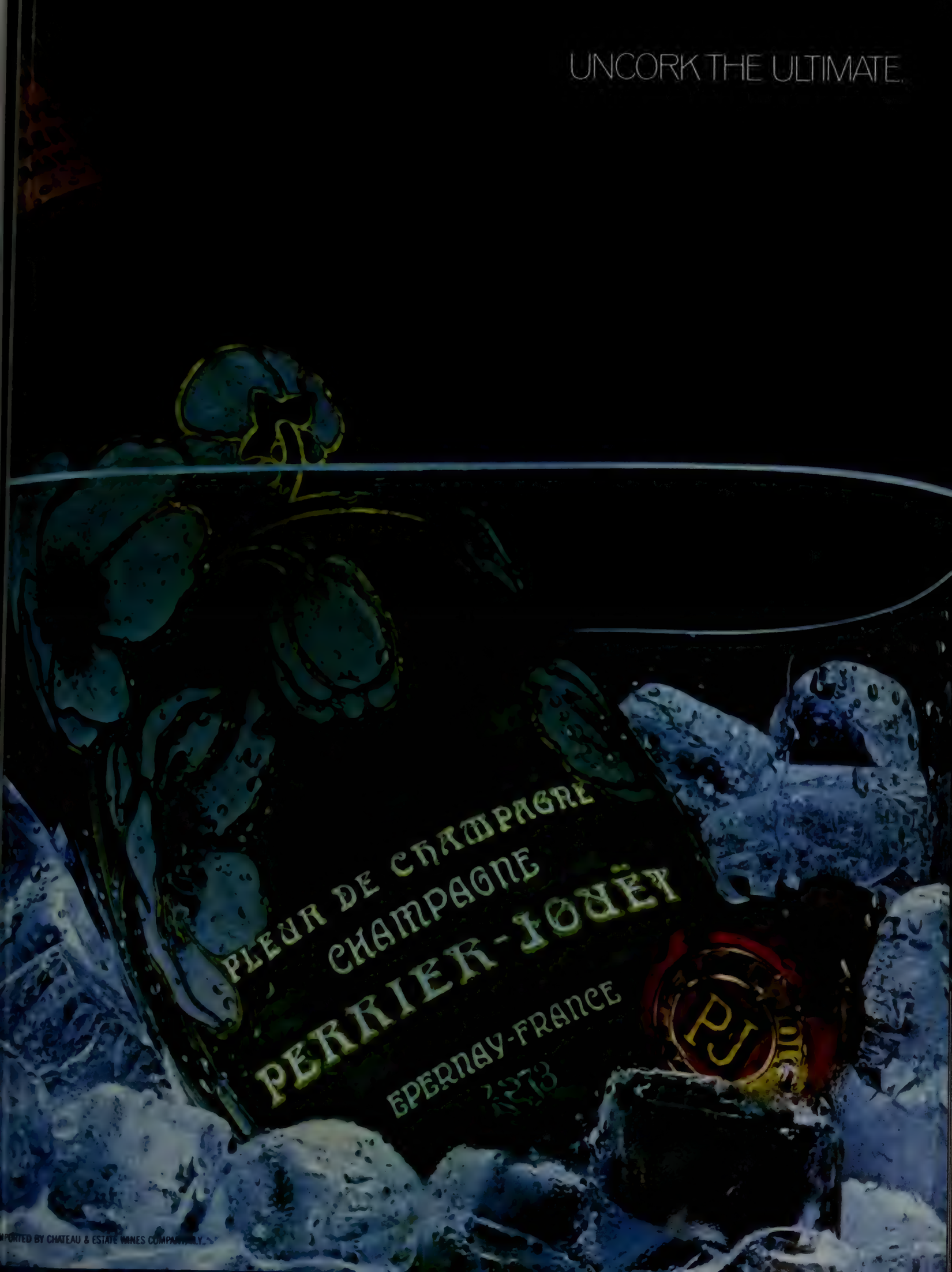
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TOP: Interior designer Rubén de Saavedra travels regularly to Brazil in order to experience the exotic cultural diversity afforded by its African, Indian and Portuguese backgrounds. ABOVE LEFT: A robust cherub adorning the façade of Monte do Carmo Church in Ouro Preto gives evidence of European infusion; Baroque in feeling, the vigorous ornamentation reflects the pervasive architectural tone of the city, itself a national monument. ABOVE RIGHT: When the designer visits Ouro Preto, he falls asleep to the sound of nighttime footsteps on cobblestoned streets. LEFT: An 18th-century hill town, built in an era of national prosperity for Brazil, Ouro Preto nestles against the mountains whose mines provided the wealth for its elegant homes and eleven historic churches. RIGHT: That era also produced Aleijadinho, the legendary artist whose religious sculptures are revered. His prophet figure is one of twelve that grace the Church of Bom Jesus de Matosinhos, in Congonhas do Campo.

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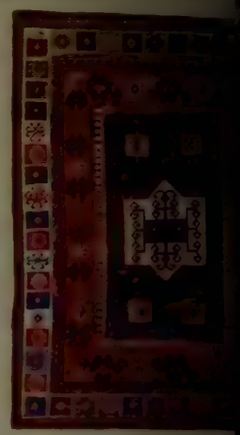
Antique Northwest Persia 5'6" x 4'1"



Antique Bergama 6'8" x 5'1"



Antique Kuba Prayer 5'5" x 4'1"



Antique Kazak 7'



Antique Serapi 13'10" x 9'6"



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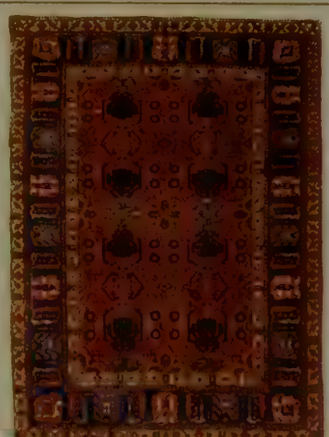
Semi-Antique Heriz 13'5" x 10'9"



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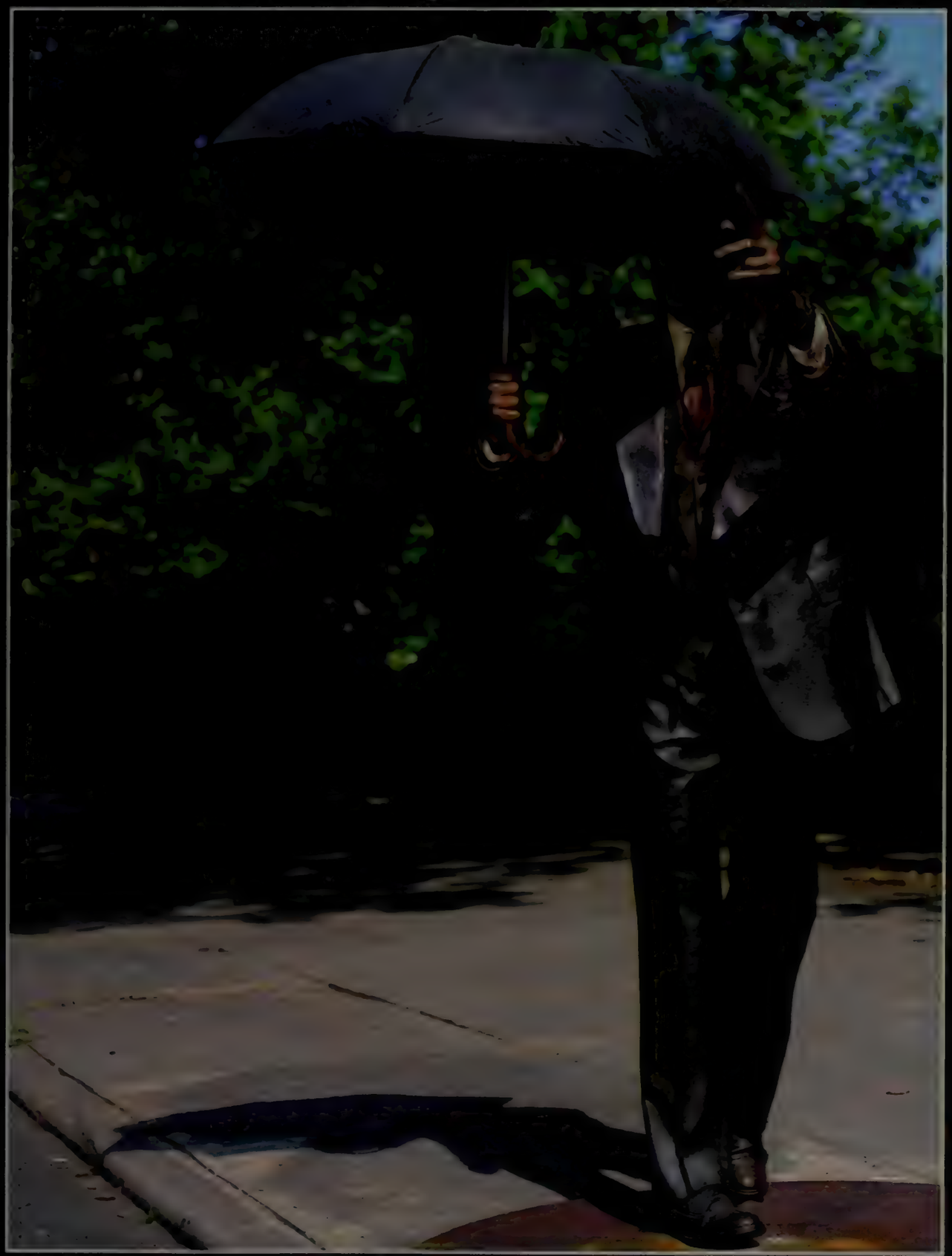
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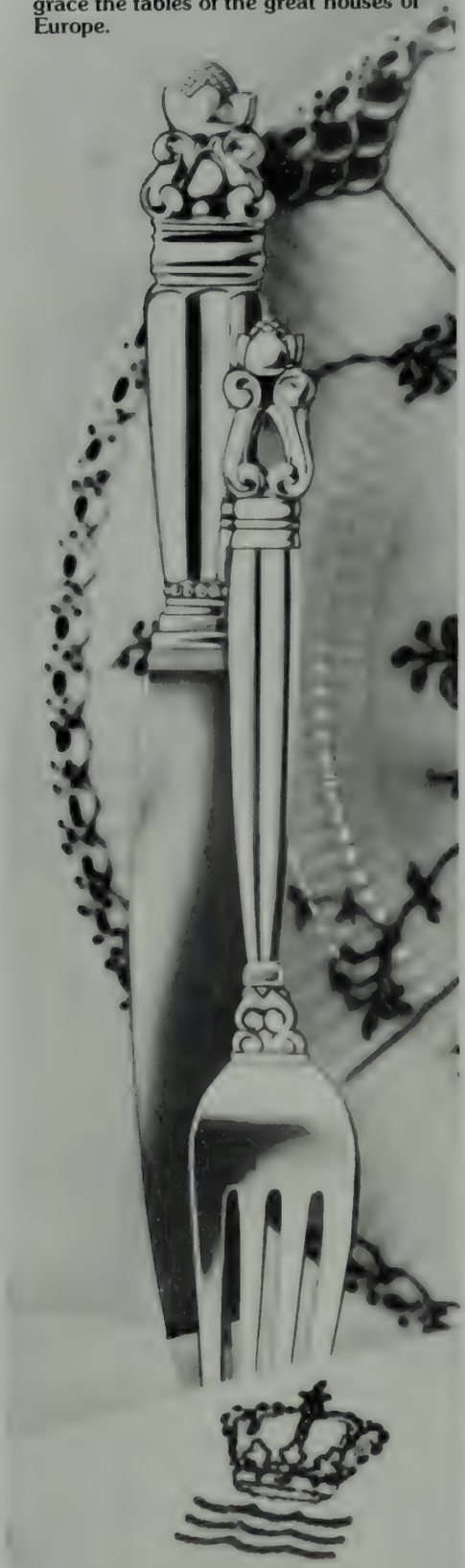
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Rubén de Saavedra in Brazil

continued from page 240



LUIS VILLOTA



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Similar to the 18th-century hill town of Ouro Preto, Bahia possesses historical characteristics that Mr. de Saavedra admires. In a residential section (above), pastel-colored homes pay tribute to the city's European heritage, as does a waterfront building (left) whose neo-Gothic façade borders the coastline.

such a *personal* relationship to his art." Mr. de Saavedra's eyes widen with admiration. Aleijadinho made most of his statues for churches in Ouro Preto and Congonhas do Campo, colonial cities near modern Belo Horizonte, a metropolis 200 miles north of Rio. Both old cities are well worth a visit, but Mr. de Saavedra shakes his head over Belo Horizonte, the departure point of a scenic excursion from Rio. "Belo Horizonte is a modern city that doesn't compare well with these Baroque gems that serve, in a sense, as its suburbs. Ionesco said that modern cities age very poorly, and Belo Horizonte—although it is Brazil's third largest city—is harshly designed. It is like São Paulo, where you stand at the top of the tallest building and see nothing but concrete stretching to the horizon in every direction. But Ouro Preto is just exquisite."

The city of Ouro Preto—which means "black gold" in Portuguese and refers to the mines that made the city's fortune—is, in fact, a national monument. Here pastel houses with wrought-iron balconies climb hills rising 3,900 feet above sea level. The only modern building is the elegant Grande Hotel, designed by renowned Brazilian architect Oscar Niemeyer. And there is a tiny eighteenth-century theater, with a center pit for standees. The city's architecture, the designer explains, is a mixture of native Indian expression and patterns taken from eighteenth-century design manuals; Brazil is a country of contrasts, so folk architecture and Baroque details, rough sport and elegance, would seem compatible.

One of Mr. de Saavedra's favorite restaurants in the world is a very simple one in Ouro Preto called the Casa do Ouvidor. "The 'chandelier' is just the tin variety, with holes punched in it for the light to shine through, but the waiters give close, careful service. In my opinion, the only better restaurant in the whole world is Locanda de San Vigilio on Lake Garda in northern Italy, which is operated by Italian royalty. In both cases there is perfection without force. In Ouro Preto you spend the entire evening eating, because there is nothing else to do, and then you walk home along streets lined with cobblestones to an old inn, where you feel you are the first person to have stayed in your room—you are truly a *guest*. You fall asleep to the sound of footsteps on cobblestones."

continued on page 240



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DESIGNER'S TRAVEL NOTES

Rubén de Saavedra in Brazil

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LUIS VILLOTA

"Bahia is all blue and white," says Mr. de Saavedra, in reference to an attractive architectural feature, Portuguese porcelain tiles.

Ouro Preto is essentially a feast for the eye and the palate. There is not much to buy, Mr. de Saavedra comments, explaining that "Brazilians are knowledgeable about their antiques. Many of the pieces to be found in Ouro Preto are heavily restored, and the prices are long enough to be telephone numbers." To the north, however, the city of Salvador—usually known as Bahia, offers silver jewelry; food from a Portuguese, African and Indian heritage; voodoo cults; contemporary Brazilian art and flamboyant architecture. "Bahia is all blue and white," the designer says, referring to the porcelain tiles used in many of the buildings, which call to mind "pre-earthquake Lisbon." It is also notable as a thriving contemporary artist's colony. For lunch and shopping, the designer recommends the Mercado Modelo, a restored nineteenth-century market house built of glass and iron, where there is an abundance of silver jewelry for sale; there are also magnificent hammocks; many locally made modern

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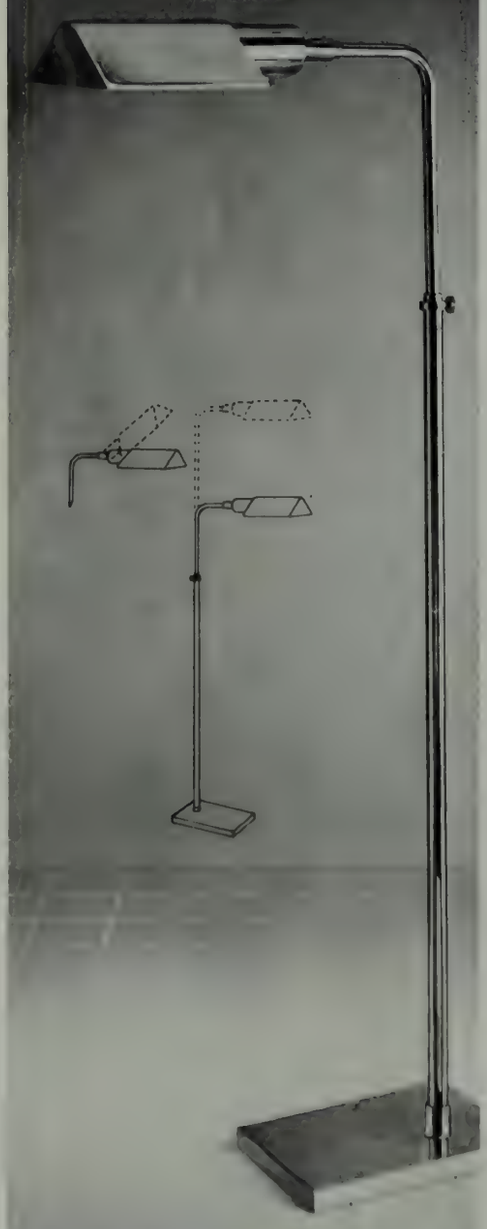


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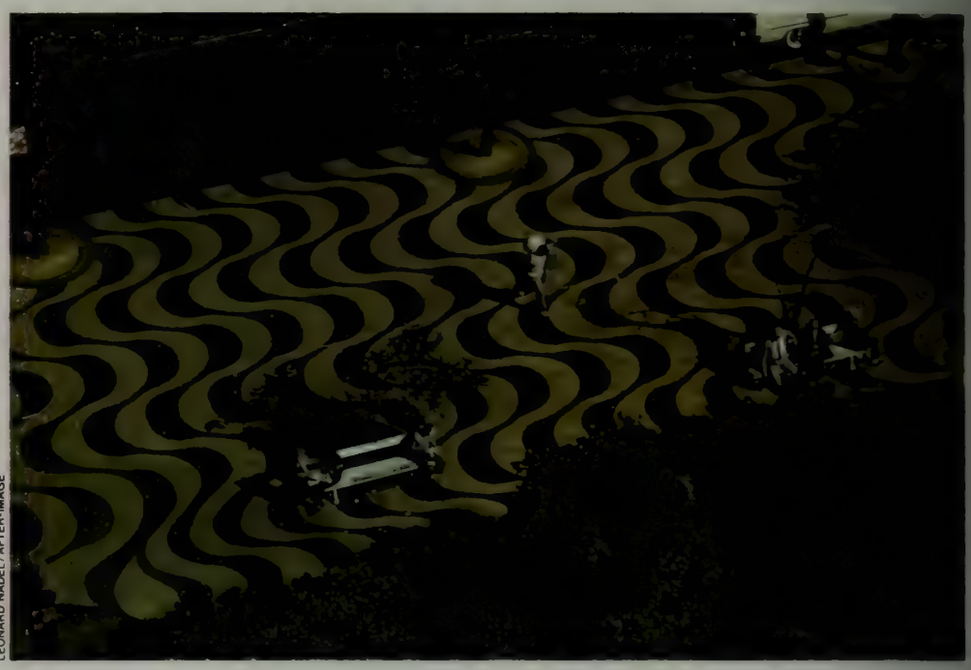
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THE READING TENT



Rubén de Saavedra in Brazil
continued from page 246



LEONARD NADEL/AFTER-IMAGE

"One of the marvels of Rio," says Mr. de Saavedra, "is the sea orientation. Masses of people literally spill from their homes and offices for a few hours of sun and sea." Near the beach, sidewalks designed by landscape architect Roberto Burle Marx echo the hypnotic motion of waves.

tapestries that are noteworthy; tile trays, woven baskets and decorative carvings that appear to echo the influence of Bahia's African heritage.

Contrasting the variety of life in Bahia to the simplicity of Ouro Preto, Mr. de Saavedra says, "Bahia is the most African of Brazilian cities. The cuisine is completely original. Manioc, the rootstock used in African cooking, is king of starches there. They use *dendé*, which is palm oil, or coconut milk, as a base for their stews—and everything is a stew of fish, chicken or meat. The small restaurants in the Mercado Modelo are good. Some exotic dishes to try there are *vatapá* (shrimp, *dendé* and coconut), *caruru* (shrimp, okra and *dendé*), *xinxim de galinha* (boiled chicken with shrimp, *dendé* and coconut), and *muqueca* (fish or lobster, *dendé* and coconut)—not to mention the superb sweets. Best of all, though, is to buy crab fritters from a woman selling them on the street—who just might be wearing a white lace dress."

The festive quality of life in Bahia is pervasive: "On New Year's Eve there is a ceremony of throwing white flowers and champagne into the sea to honor an African goddess of the sea called Yemanjá. I have seen women step out of Rolls-Royces, with blossoms and champagne, and walk joyfully right into the sea."

With reference again to the contrasts of Brazilian life, Mr. de Saavedra brings out one of his favorite purchases from Brazil. It is a feather headdress made by Amazonian Indians. Shading from blue to silver and red in each feather, it ripples in the hand like the plumed serpent of Latin American mythology.

The headdress reminds the designer of the elaborate pageantry and famed high art of Carnival in Rio. Usually taking place in February, Carnival is, he feels, "the greatest show on earth. I had feared it would be totally discombobulated, but no—it's a real show. The entire city dances. Everybody celebrates. Everything moves. There are four days of parades, and one of those, the parade of the Samba Schools—neighborhood clubs—begins at 10:00 P.M. and

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Rubén de Saavedra in Brazil

continued from page 250



CARL PURCELL

A tram ascends Sugar Loaf, one of Rio de Janeiro's most scenic peaks. The city's familiar crescent cradles Copacabana beach below.

continues for more than eight hours. Each Samba School has its own display. One club was dressed all in silver, and had little girls carrying lotuses running through the crowd, to give the effect of a moving river."

One of the most interesting shopping streets in Rio, he points out, is the Rua da Alfandega, right next to the Mercado dos Flores, the downtown flower market, where there is shop after shop of carnival objects—feather jewelry, shell and bone necklaces, silk flowers—for sale all year long. The designer has framed some of the feather jewelry for display as decorative objects. Of the private balls that are given at Carnival time, the best, in his opinion, is the one given at the Canecão, a nightclub.

Talking about the climatic and geographical conditions, Mr. de Saavedra says, "One of the marvels of Rio is the sea orientation. Masses of people literally spill from their homes and offices for a few hours of sun and sea. One of the best excursions is a trip to the beach of São Francisco, at Cabo Frio, where you

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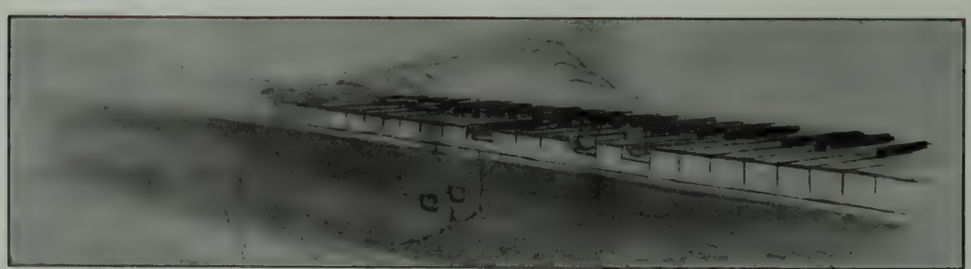
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DESIGNER'S TRAVEL NOTES

Rubén de Saavedra in Brazil
continued from page 252

can loll on the sand, taking the sun and dining on barbecued local fish."

Away from the beach, Mr. de Saavedra recommends three favorite places in Rio for lunch: "The Teatro Municipal, with its Paris Opéra façade and Art Nouveau interiors, has an absolutely incredible restaurant in the basement, called the Café da Opera. The decoration was done in the Assyrian style popular in the late nineteenth century, and there is impeccable service, a string orchestra and an old-world atmosphere. It is open for lunch only, or dinner when

"One of the marvels of Rio is the sea orientation."
— Rubén de Saavedra

there are performances. Also, there is the Cabaca Grande, on Rua do Ouvidor, where you can have the most wonderful hearty fish soups and stews imaginable, and the Confeteria Colombo, on the Rua Gonçalves Dias, which is a veritable emporium of edibles. At Colombo, do as the local people do: stand at the counter to sample croquettes, followed by sweetmeats and fruit juices, or sit under the huge mirrors and have a real lunch. Delightful!"

As for shopping in Rio, "There are gems galore, but set with a lack of any real style, except for those sold at Burle Marx—the shop owned by the brother of landscape architect Roberto Burle Marx—around the corner from the Copacabana. There are wonderful cotton and linen shirts and pants that feel like silk, at Richards, in Ipanema; as well as cotton fabrics at Rakam, a fabric house."

Carnival, food, African mysticism, Baroque tiles—what, then, does Mr. de Saavedra like best about Brazil? He answers thoughtfully: "The people—Brazilians are happy people."□

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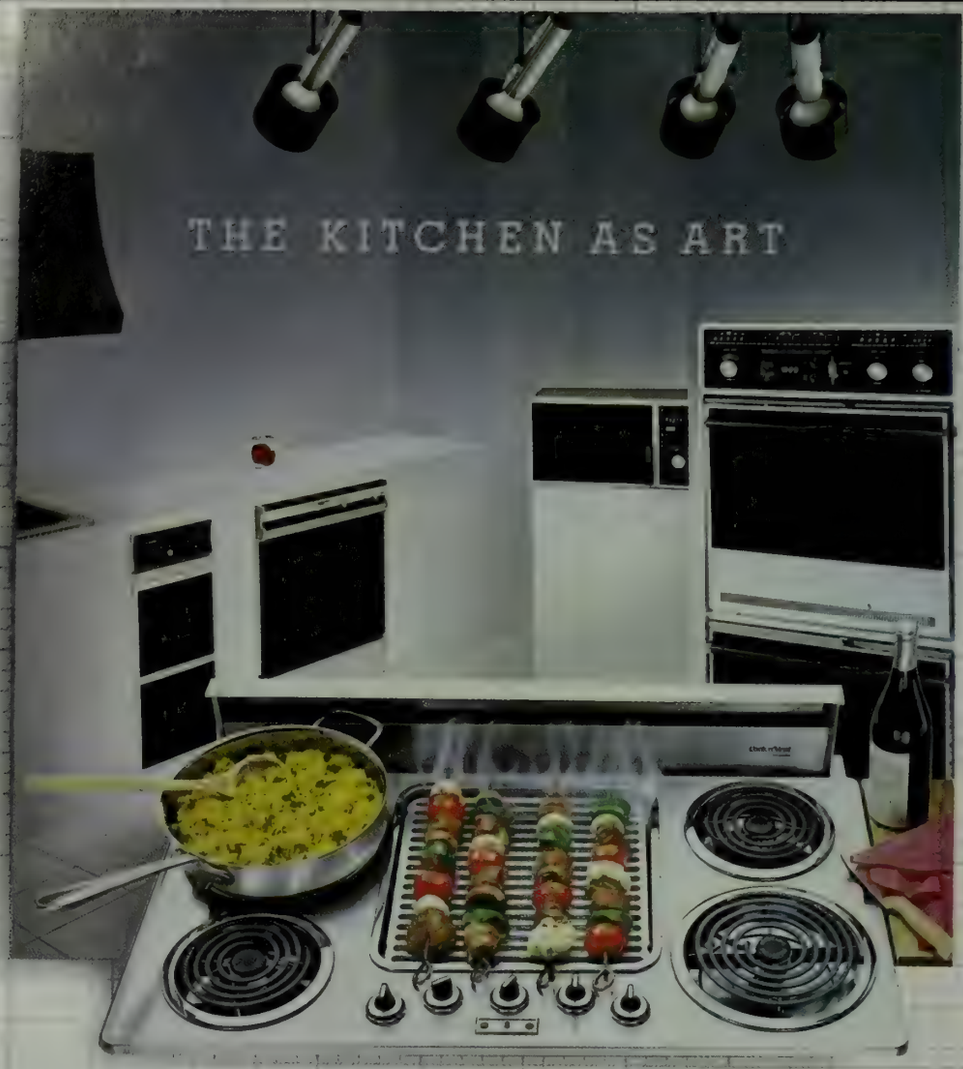
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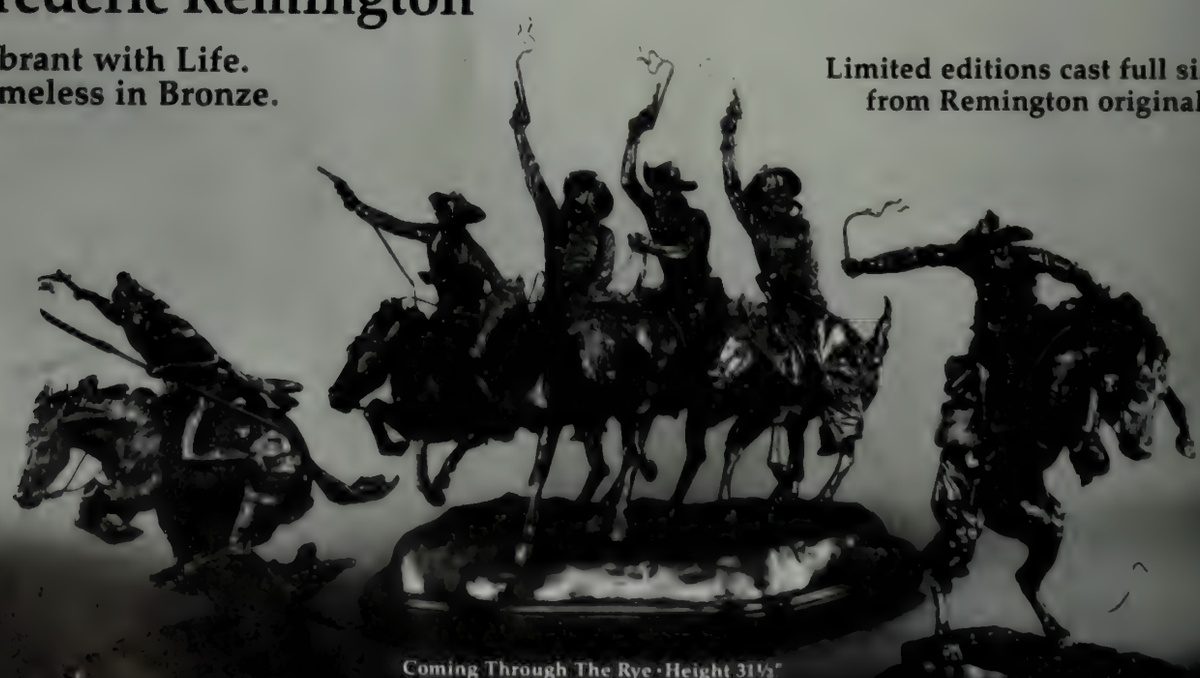
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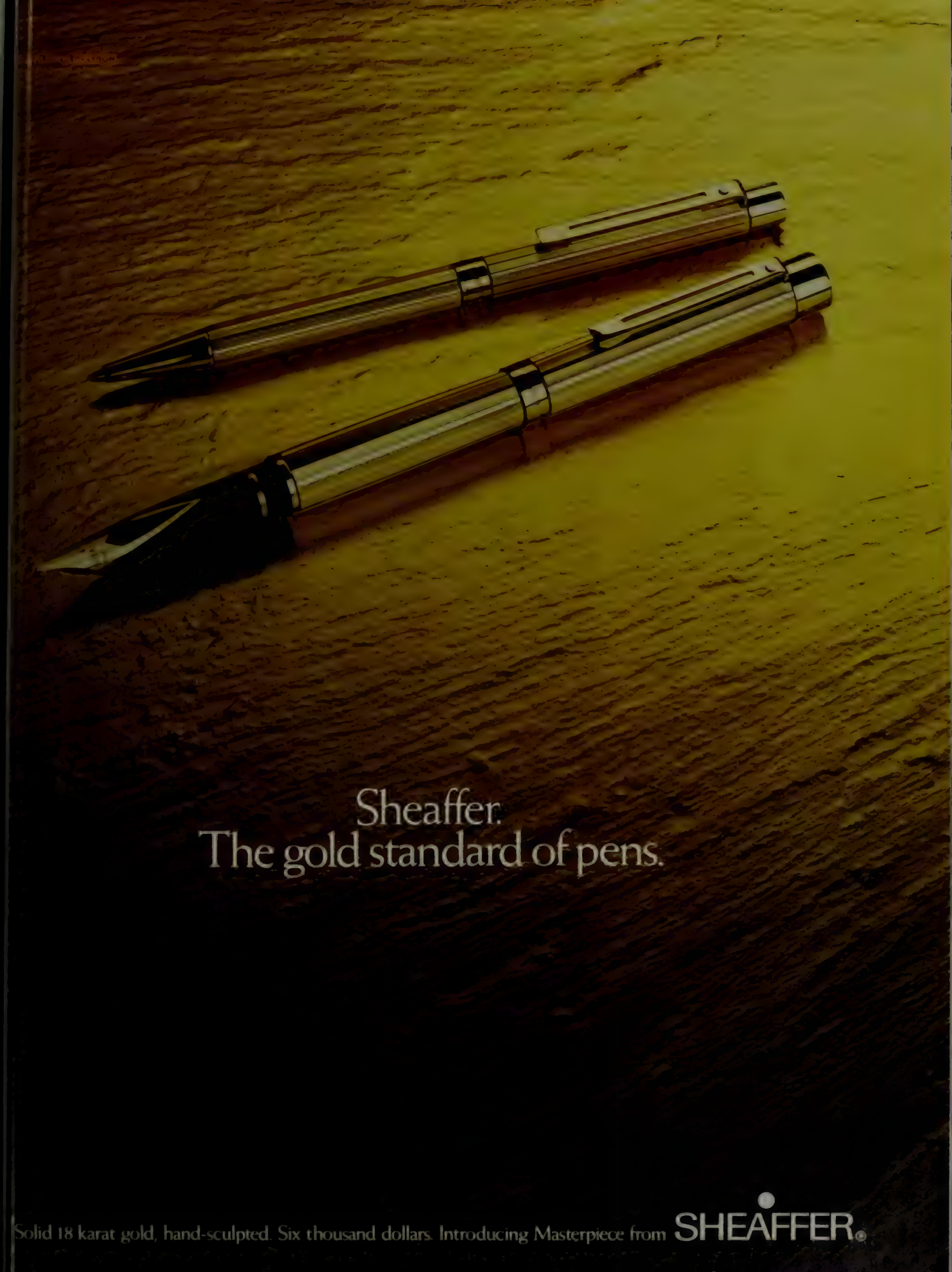
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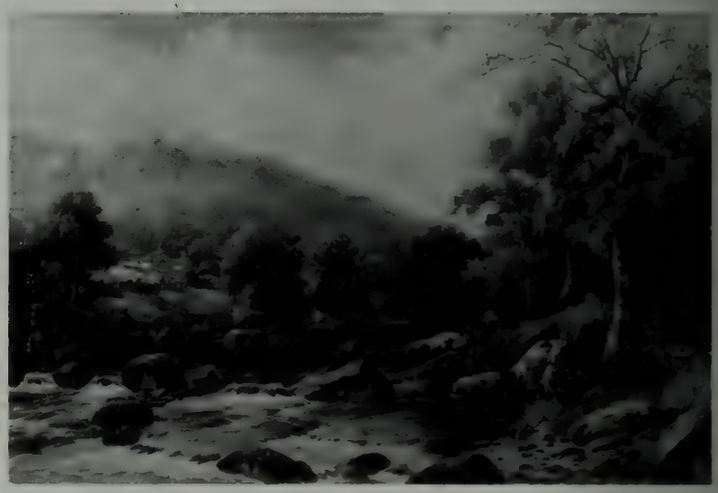
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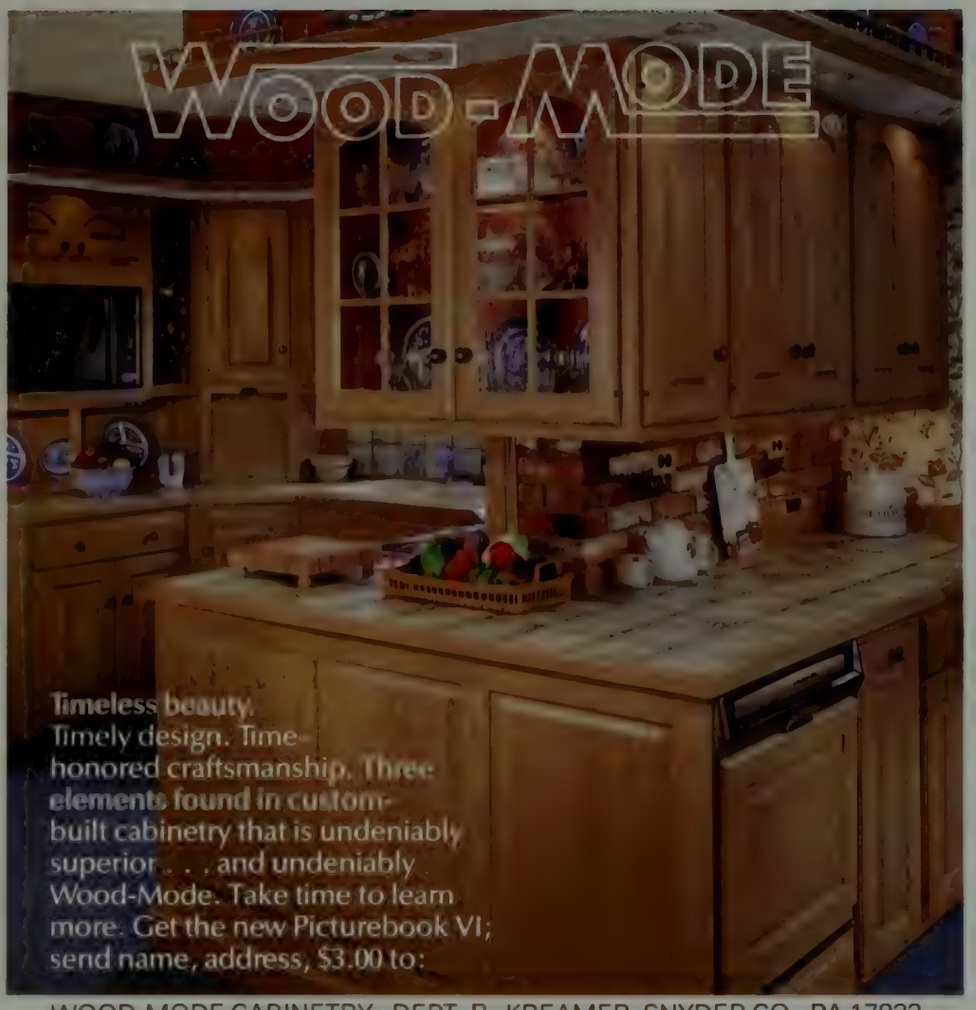
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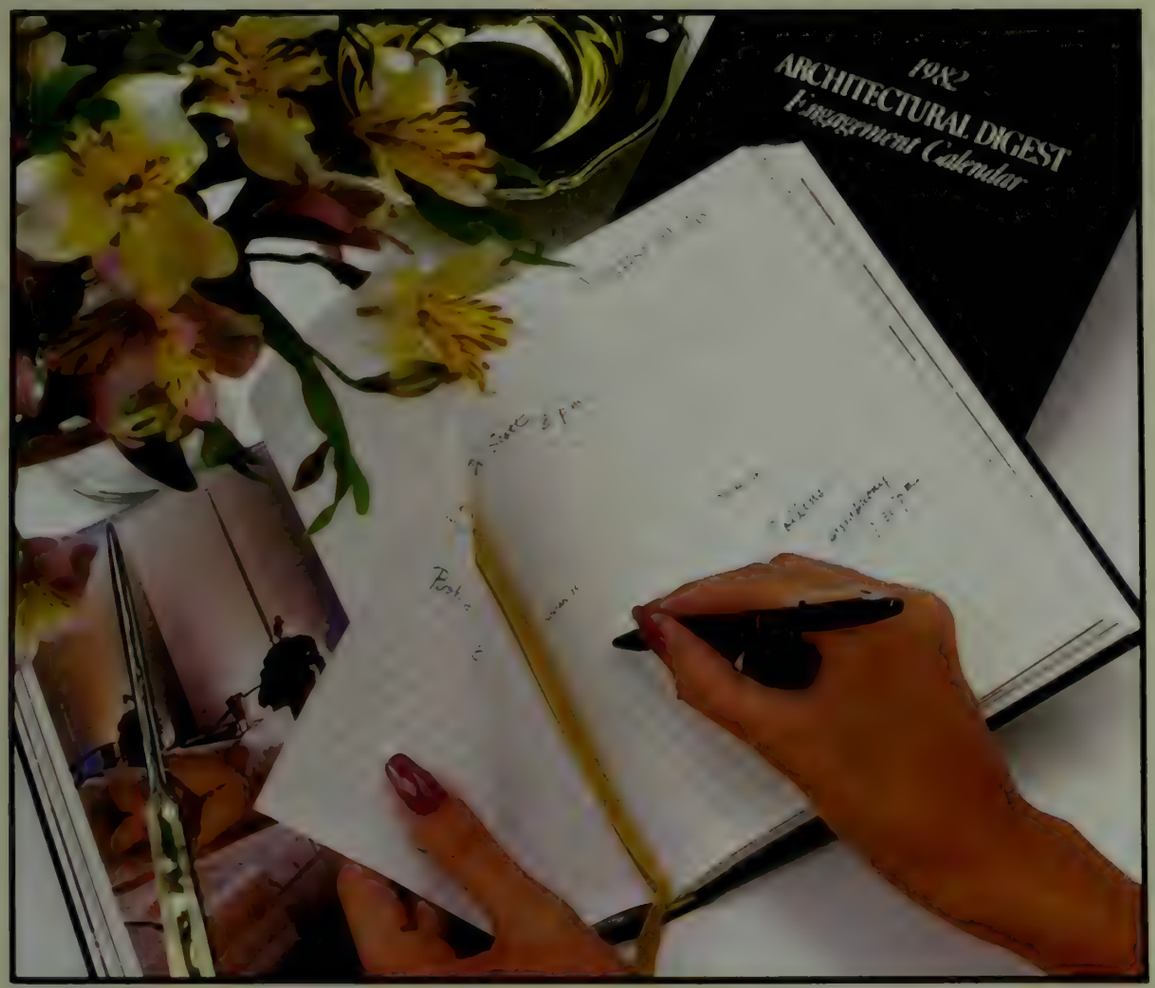
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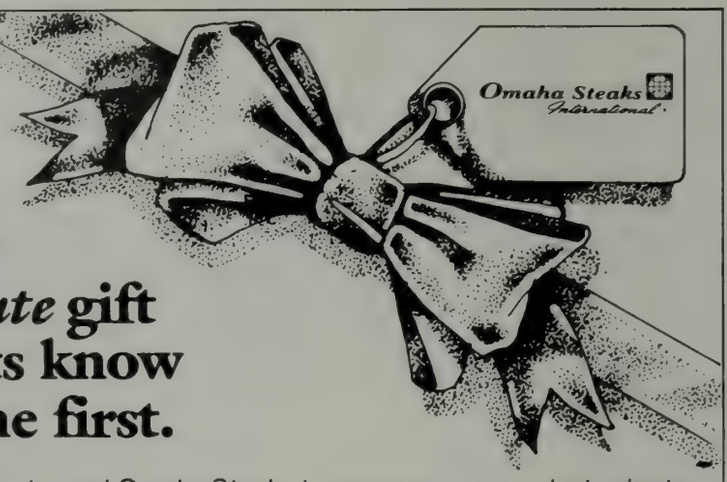
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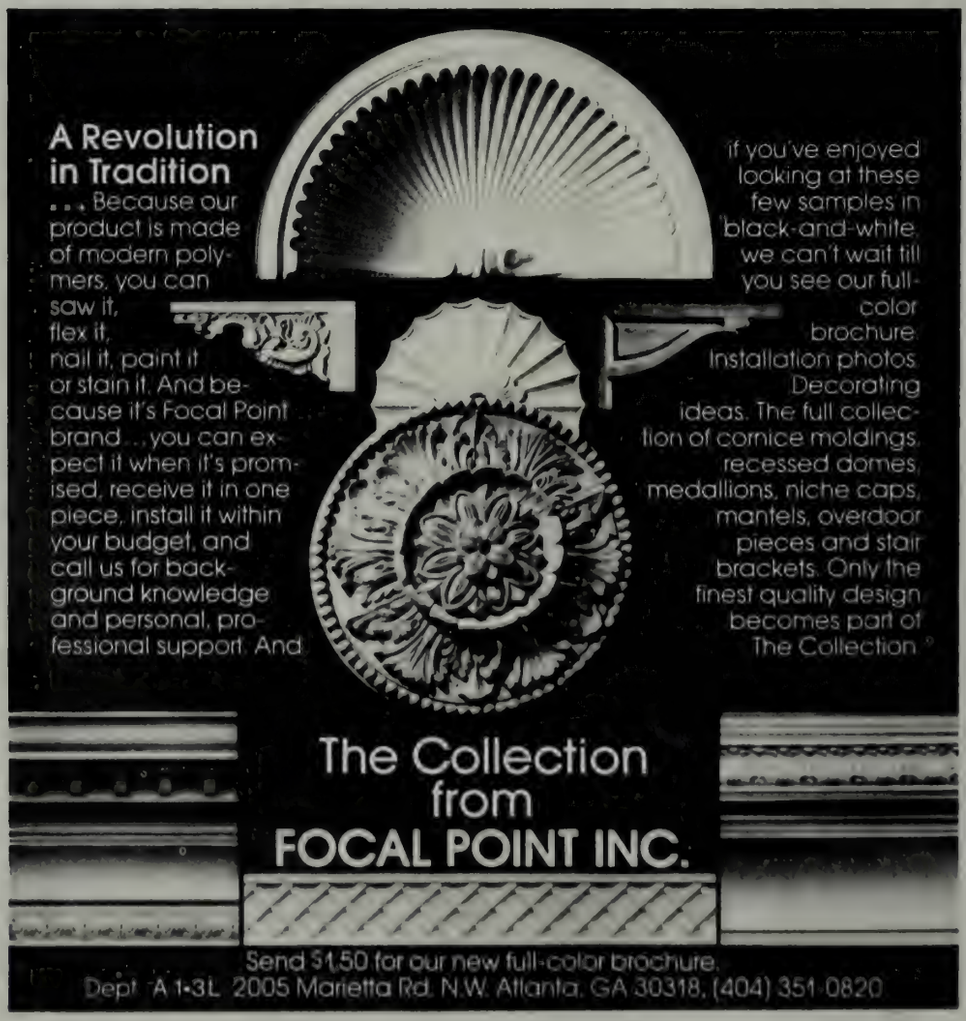
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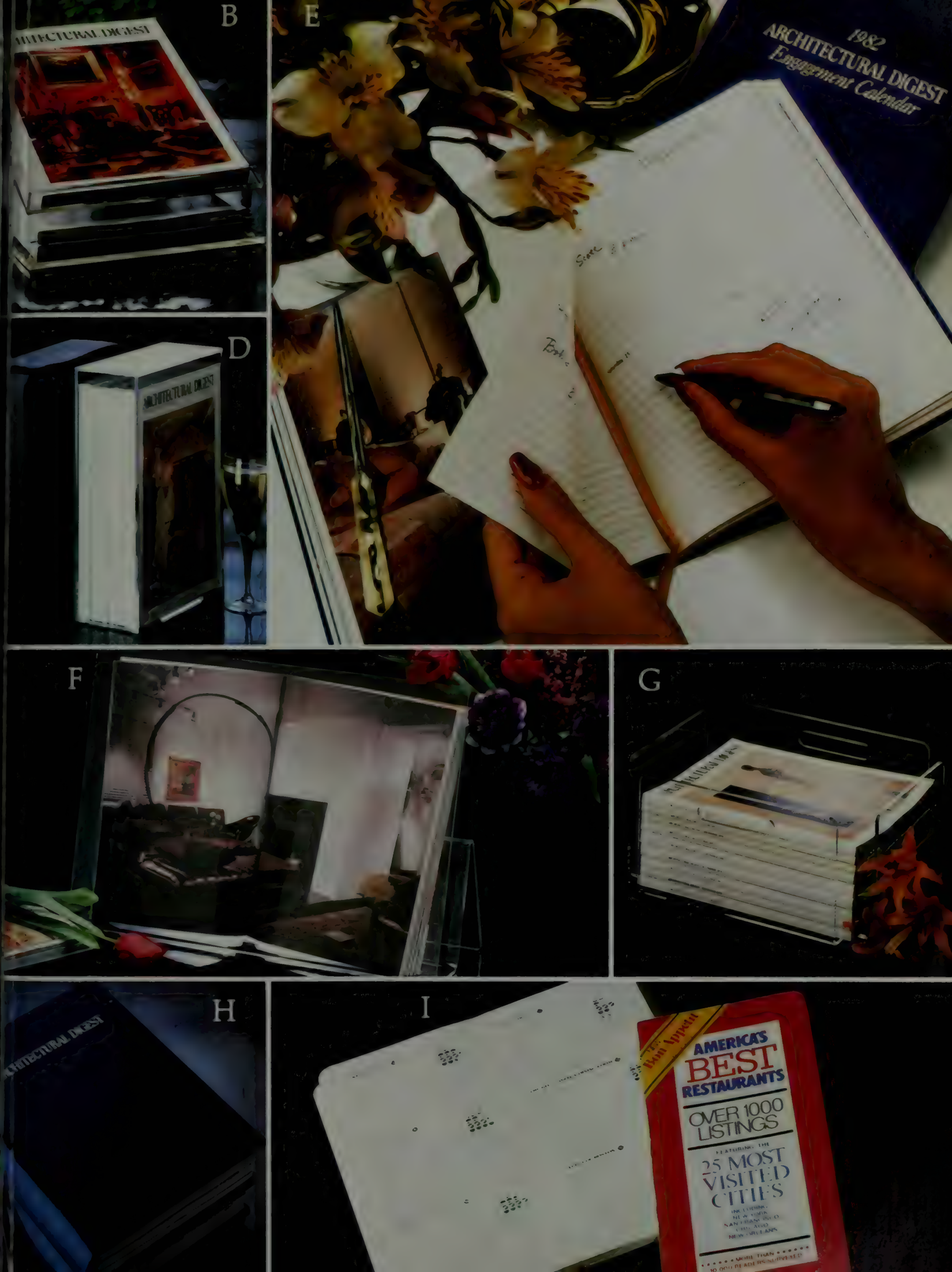
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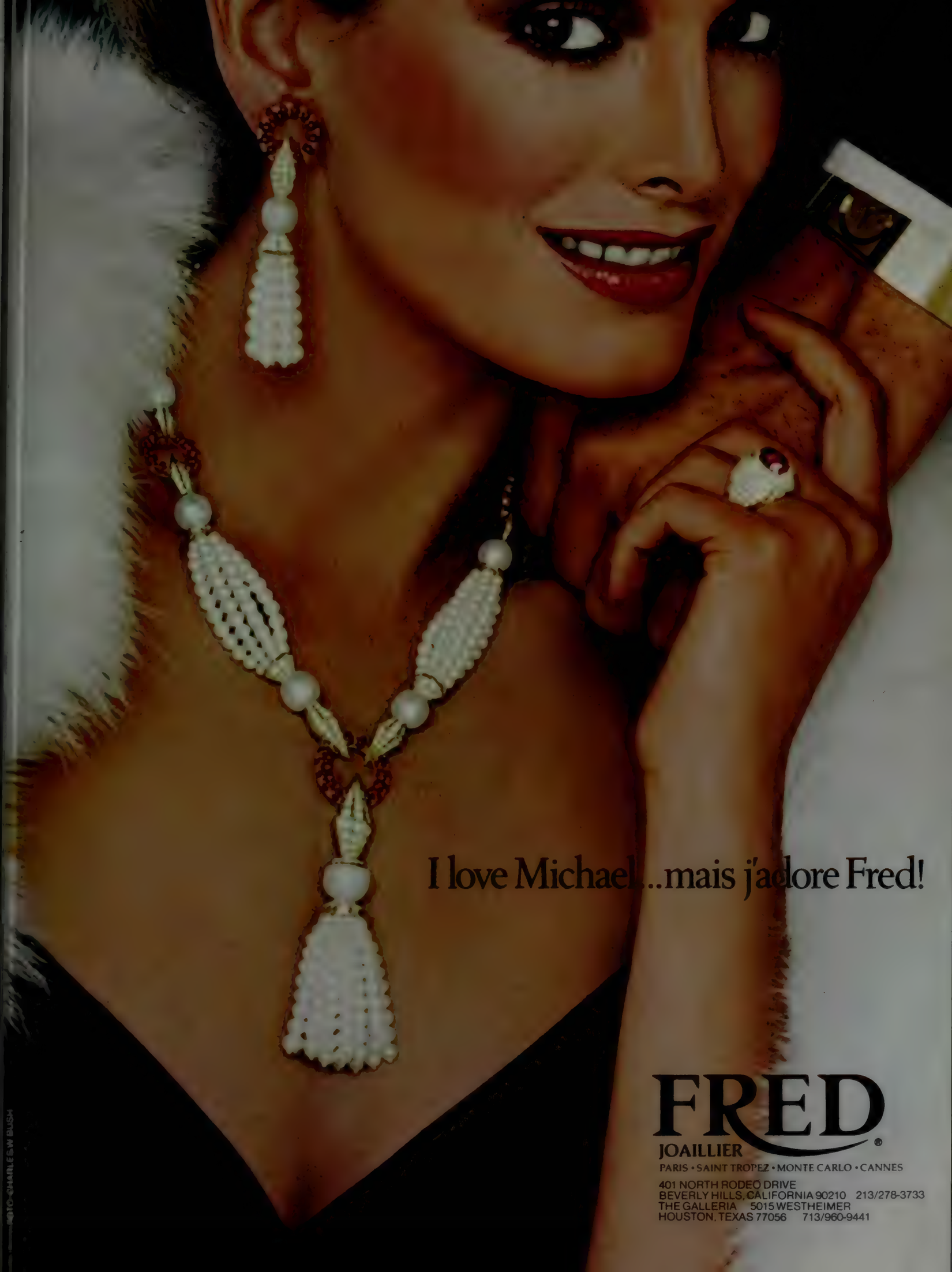
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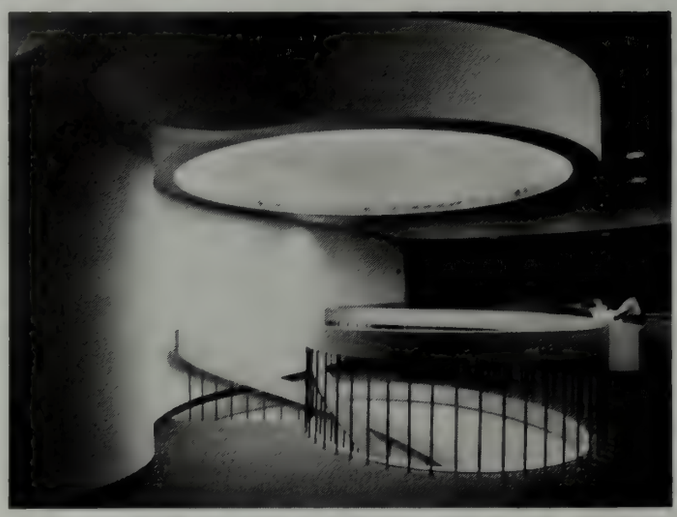
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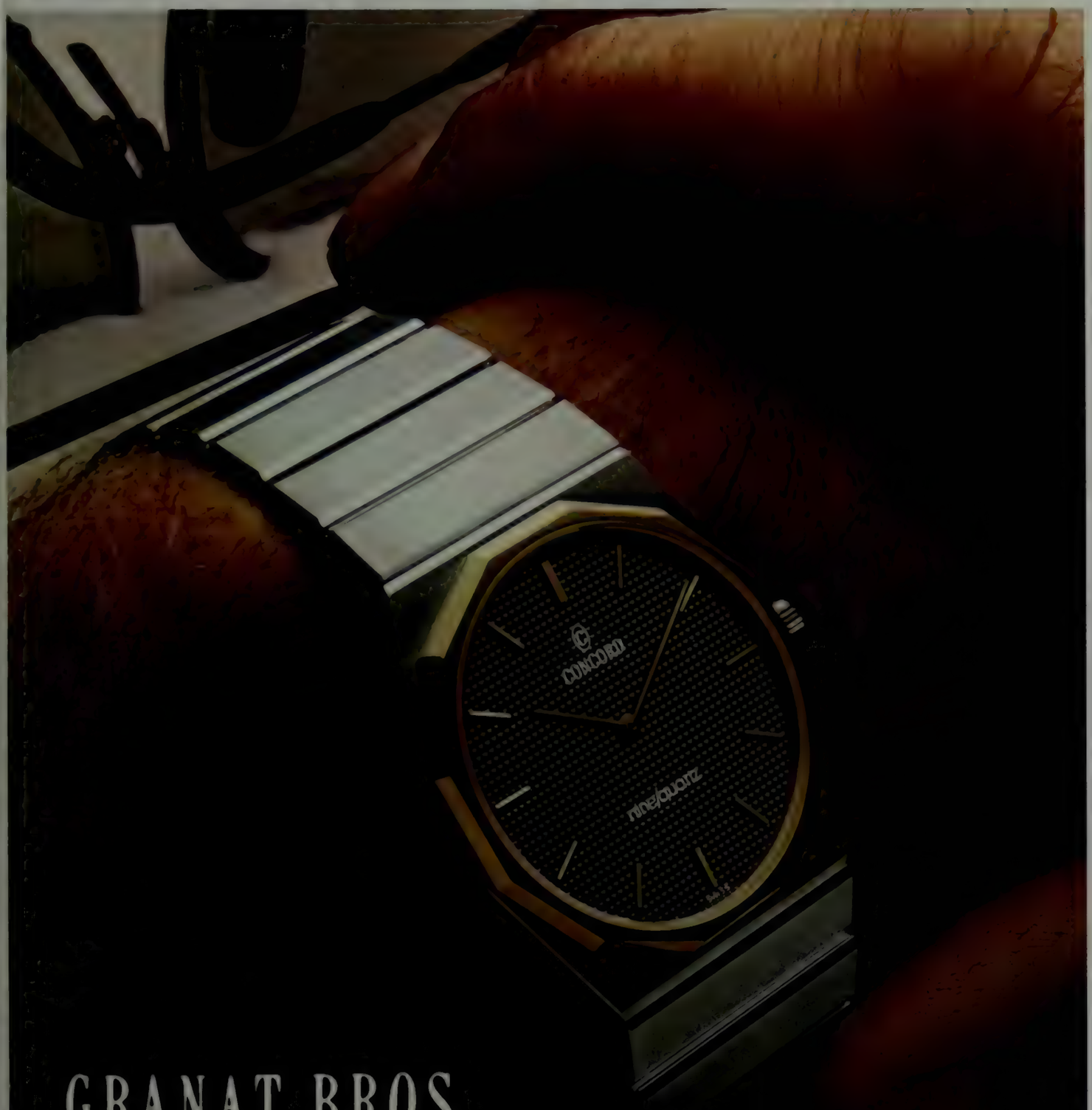
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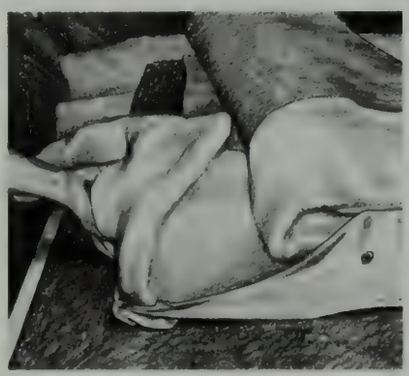
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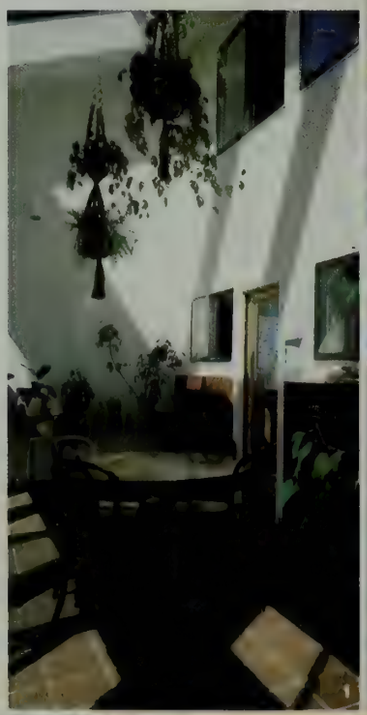


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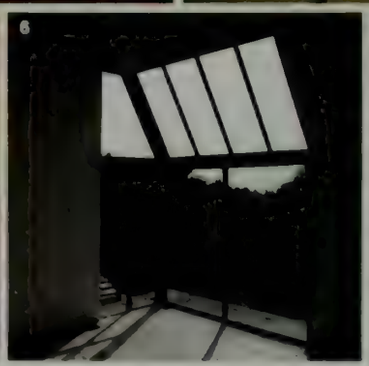












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3 Hand painted "Sun" tile (center) by Barbara Vantrease Beall Studios, Torrance

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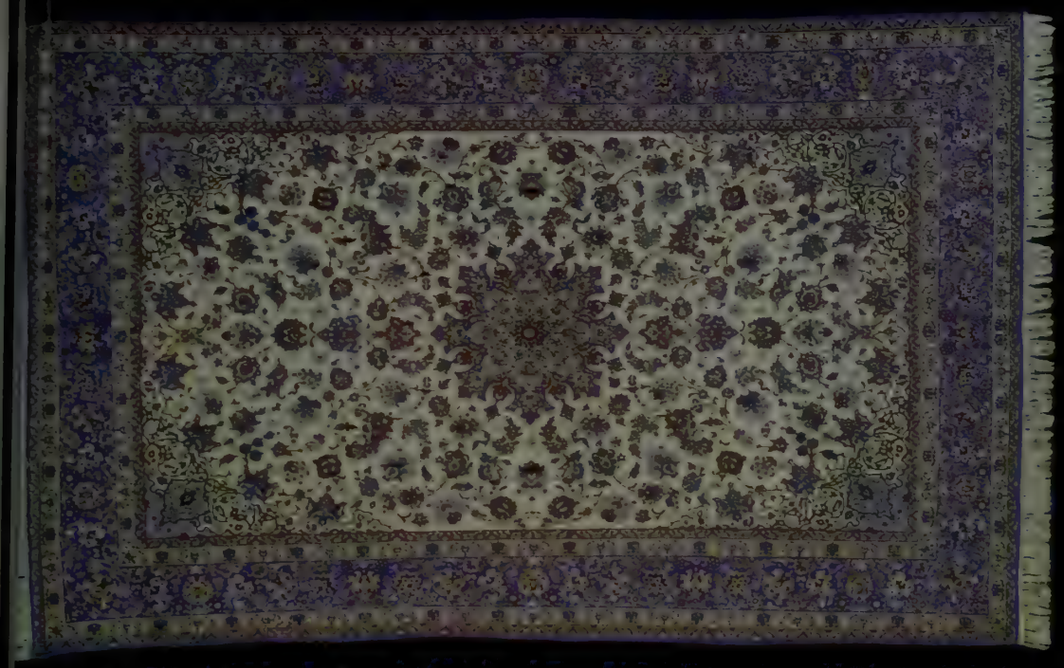
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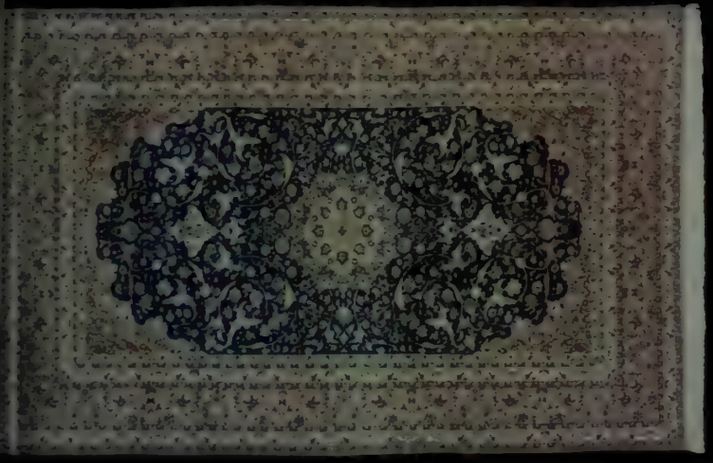
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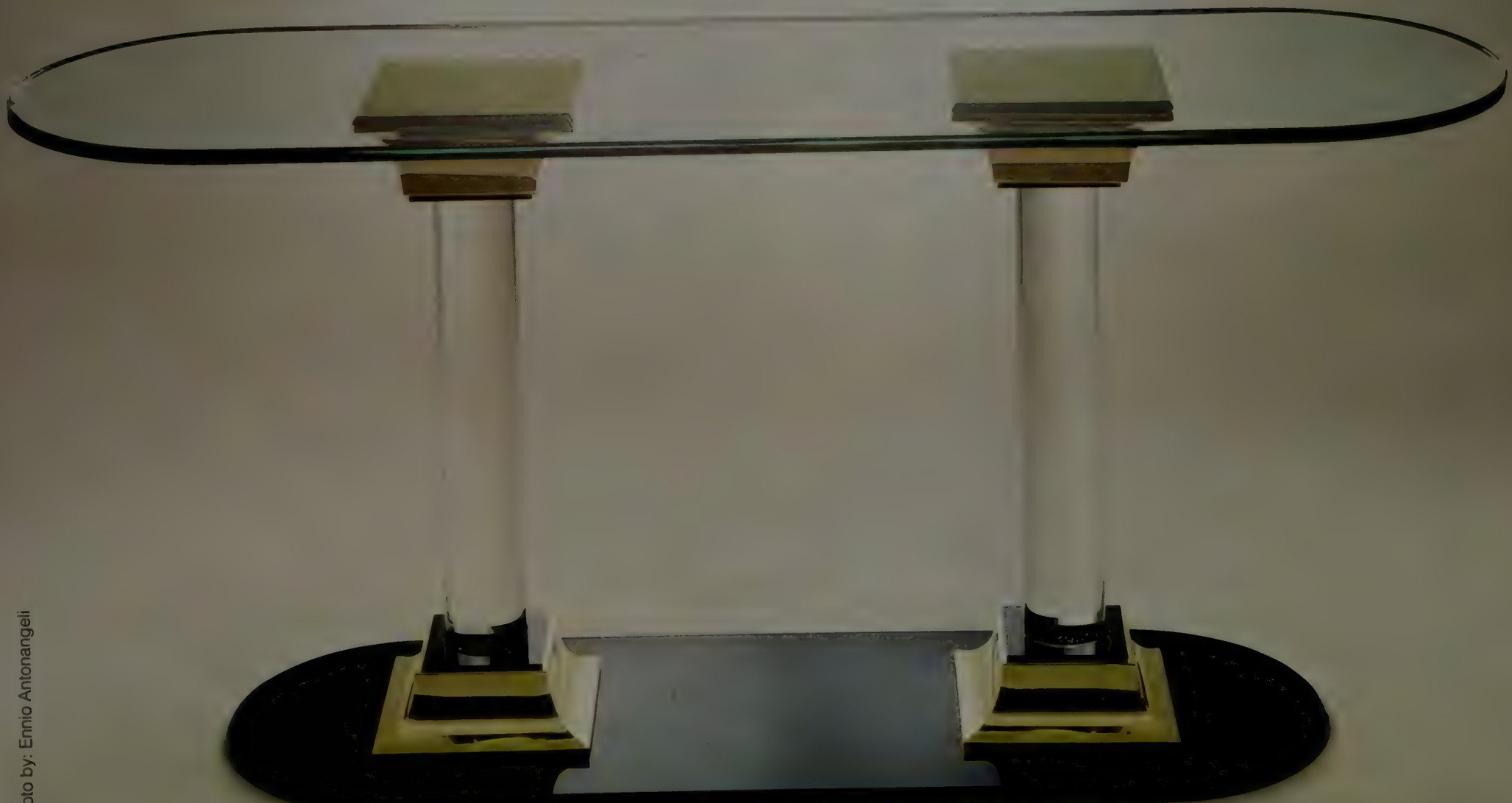


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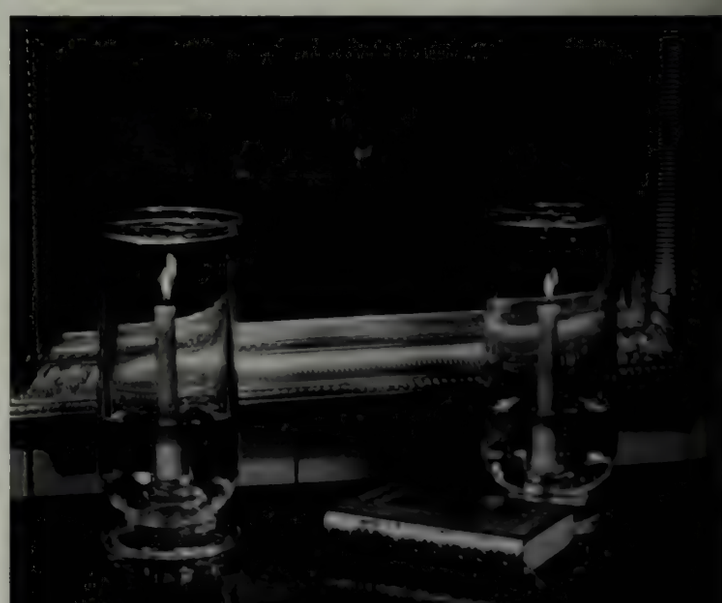
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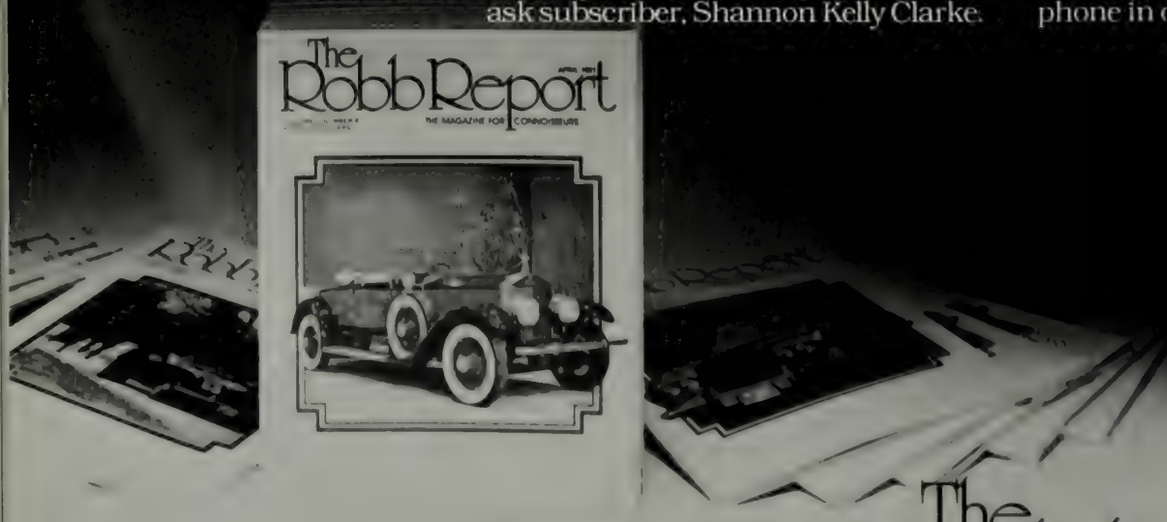
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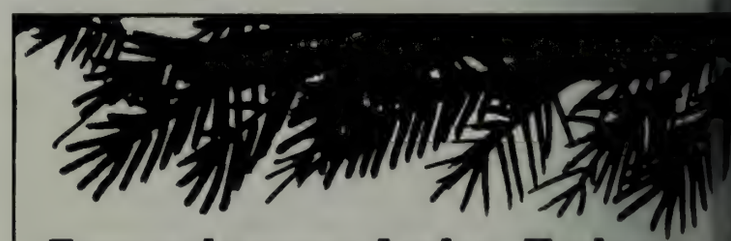


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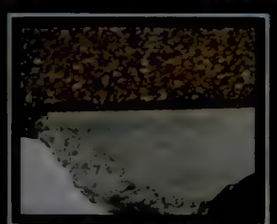


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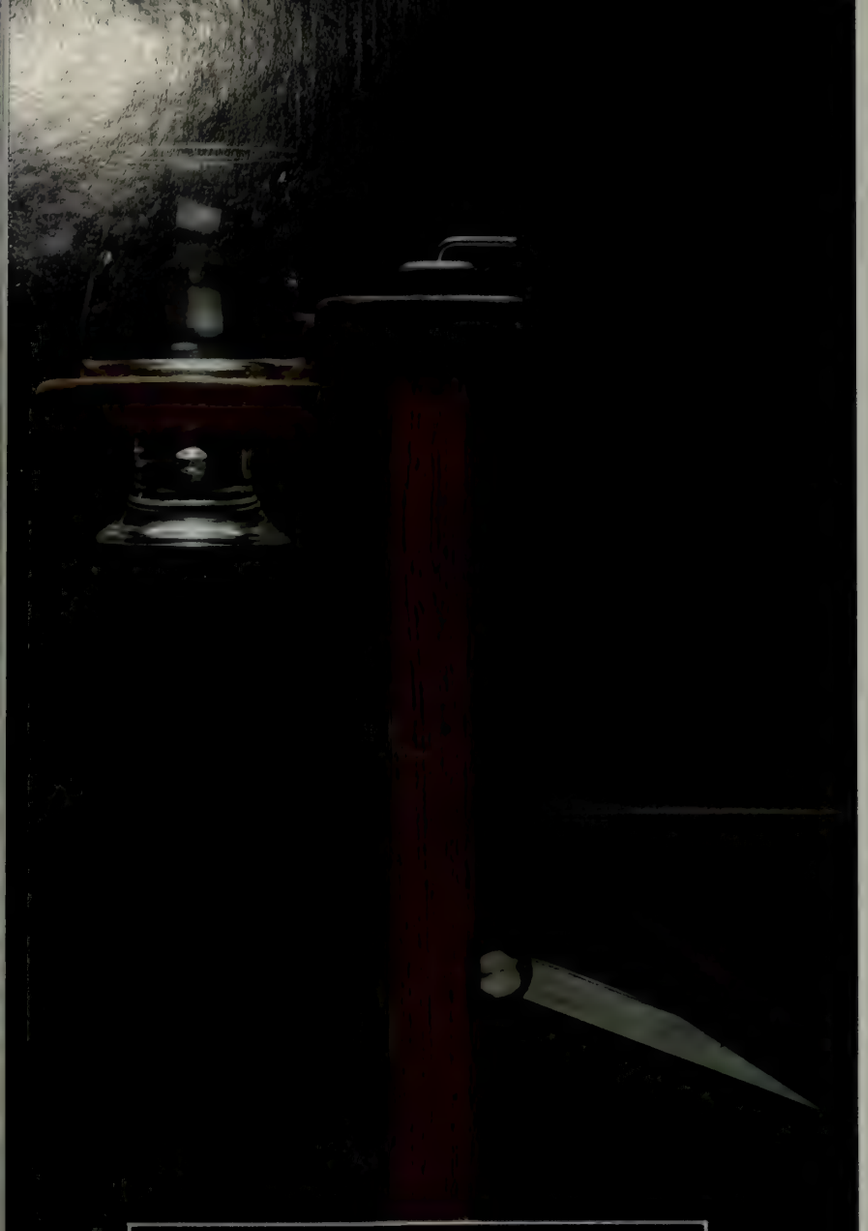
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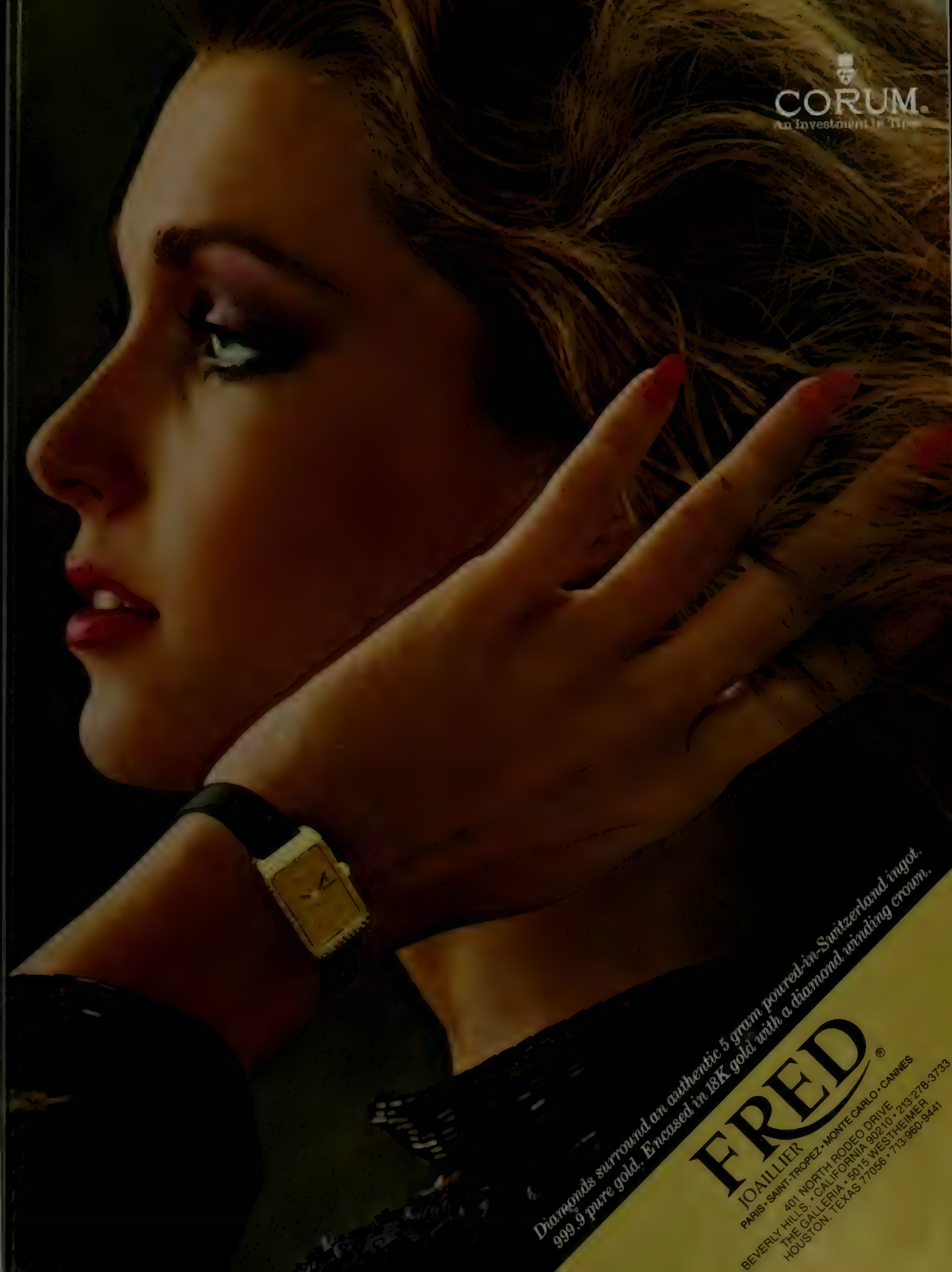
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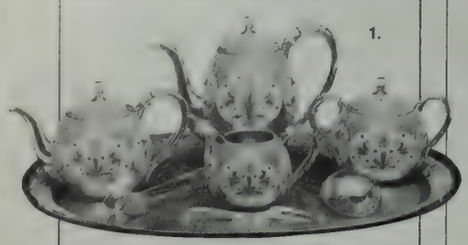
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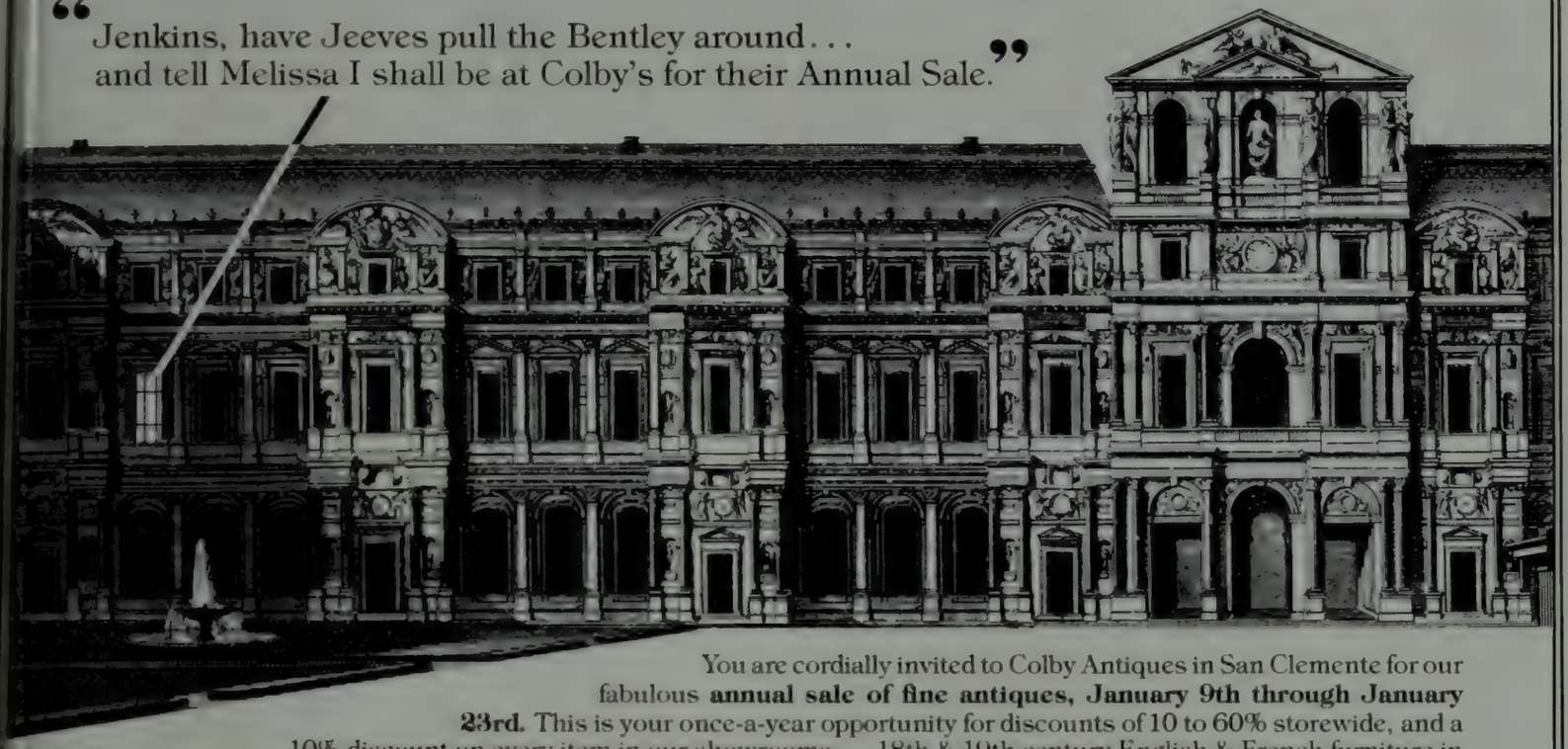


Above: 19th Century Bureau a Cylindre, Signed Sorma after an 18th Century Original by Oben. Left: One of a Pair of Magnificent 19th Century Chinoiserie French Porcelain Palace Vases, 82" high with Stand. Right: 19th Century Figure of a Cavalier by Rancoulet, 91" high

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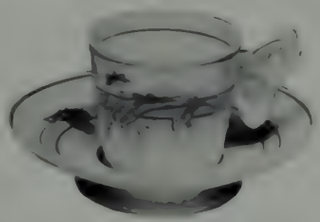
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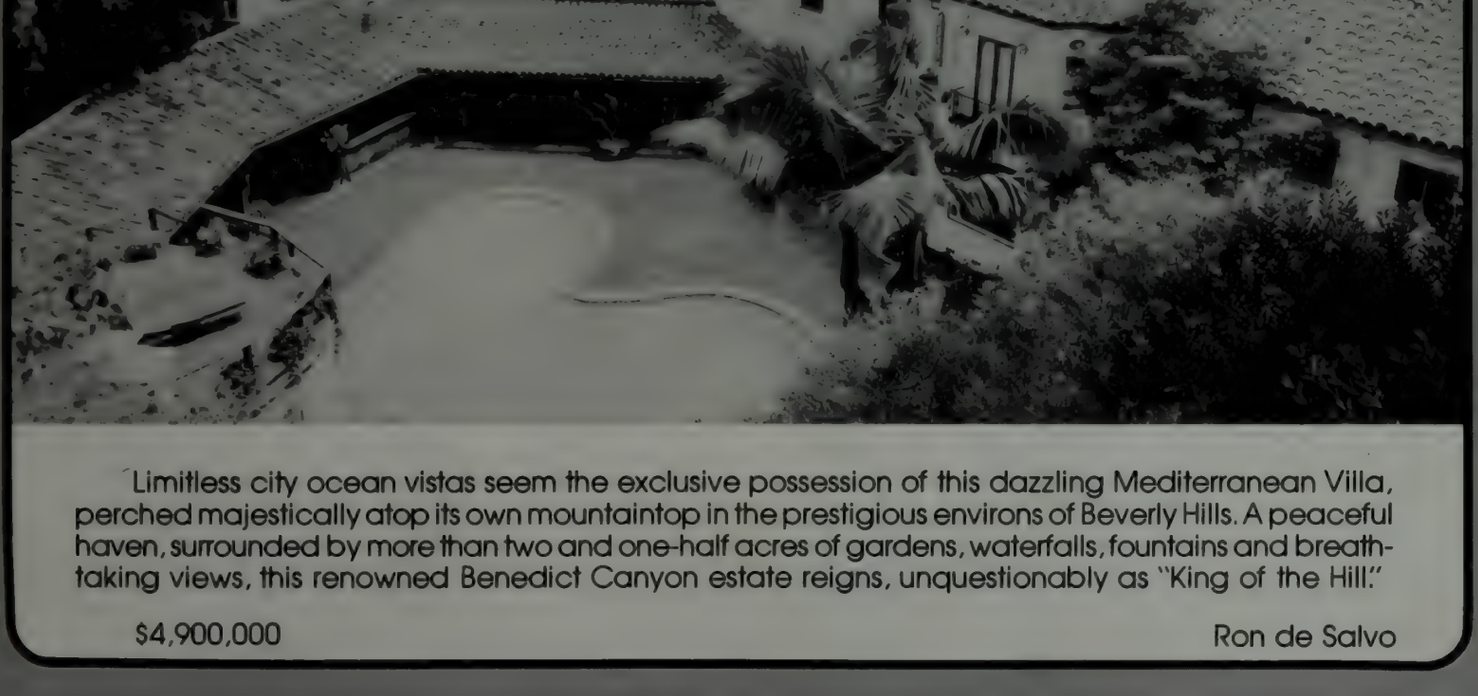
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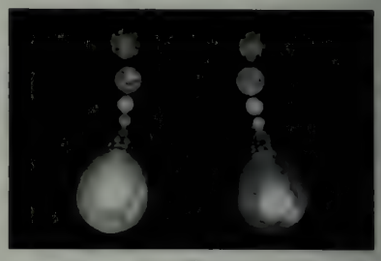
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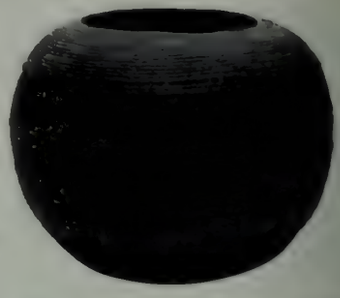
AUCTION: Tuesday,
December 8, 1981, at 10 and 1



18th C. American bonnet-top highboy

American Indian Artifacts

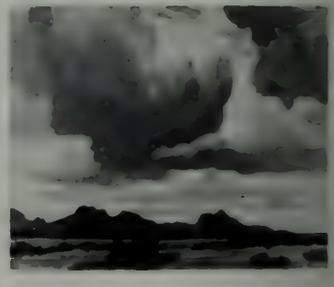
AUCTION: Wednesday,
December 9, 1981, at 10



Eskimo coiled basket

American & European Paintings

AUCTION: Wednesday,
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Maynard Dixon, "March of the Rain Clouds," oil on board, 16" × 19-1/2"

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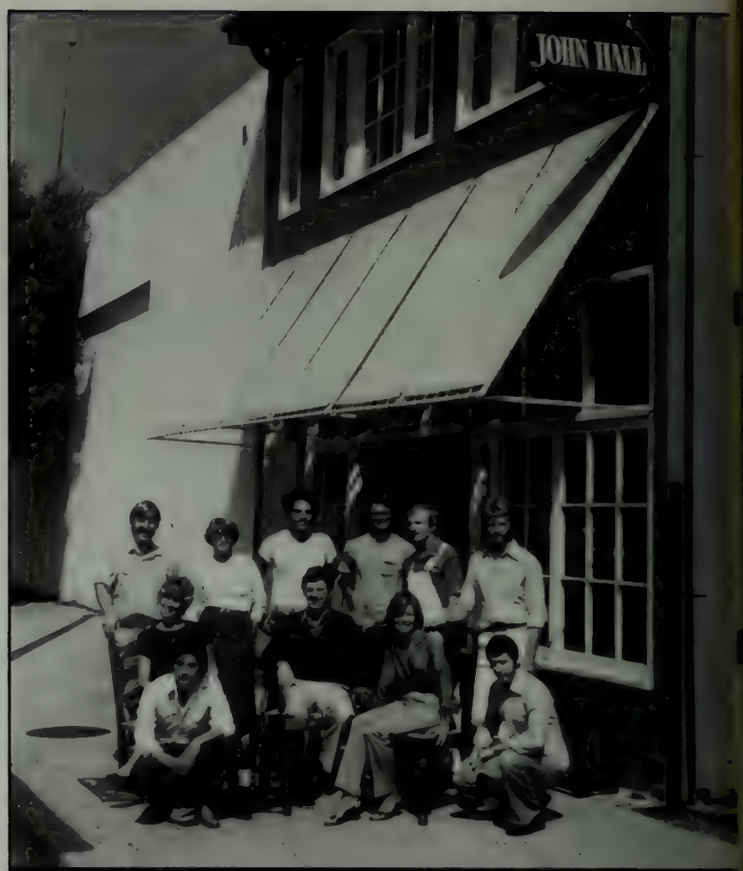
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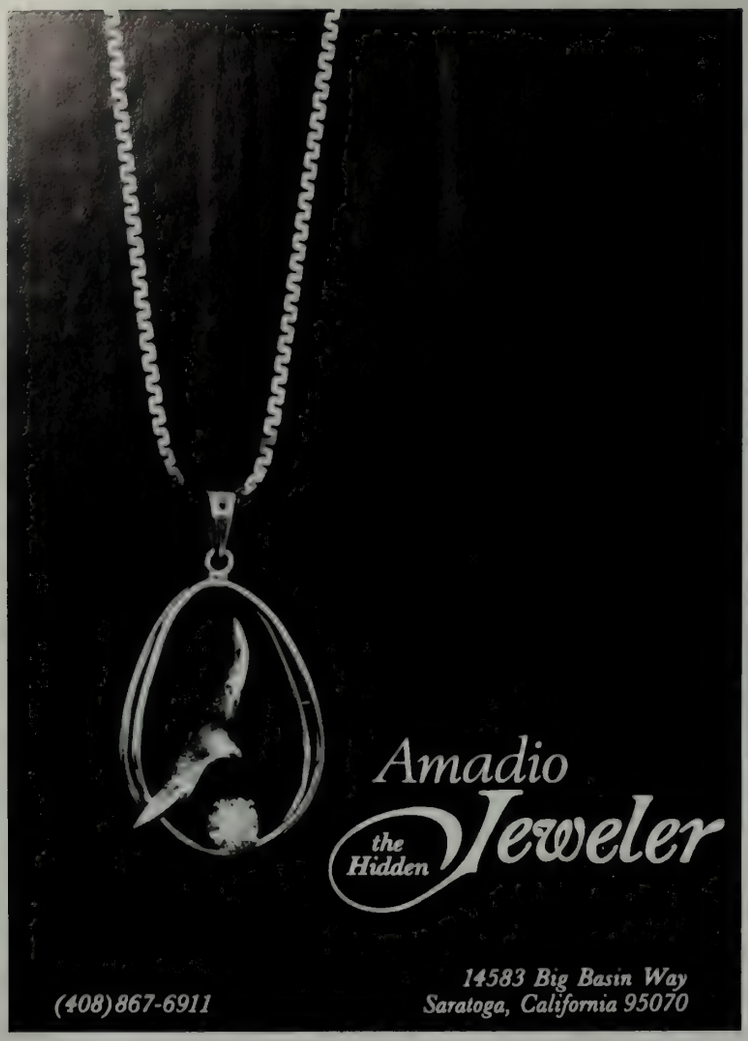


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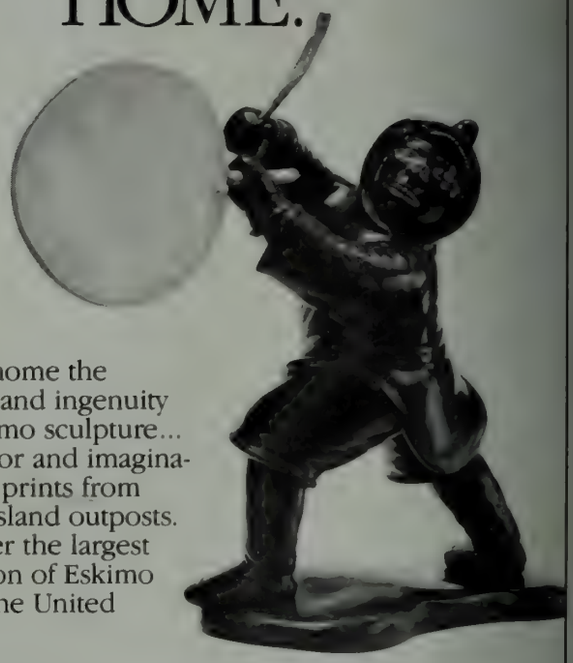


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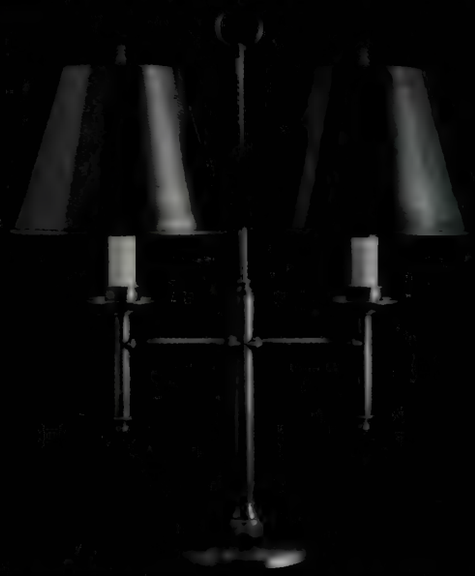
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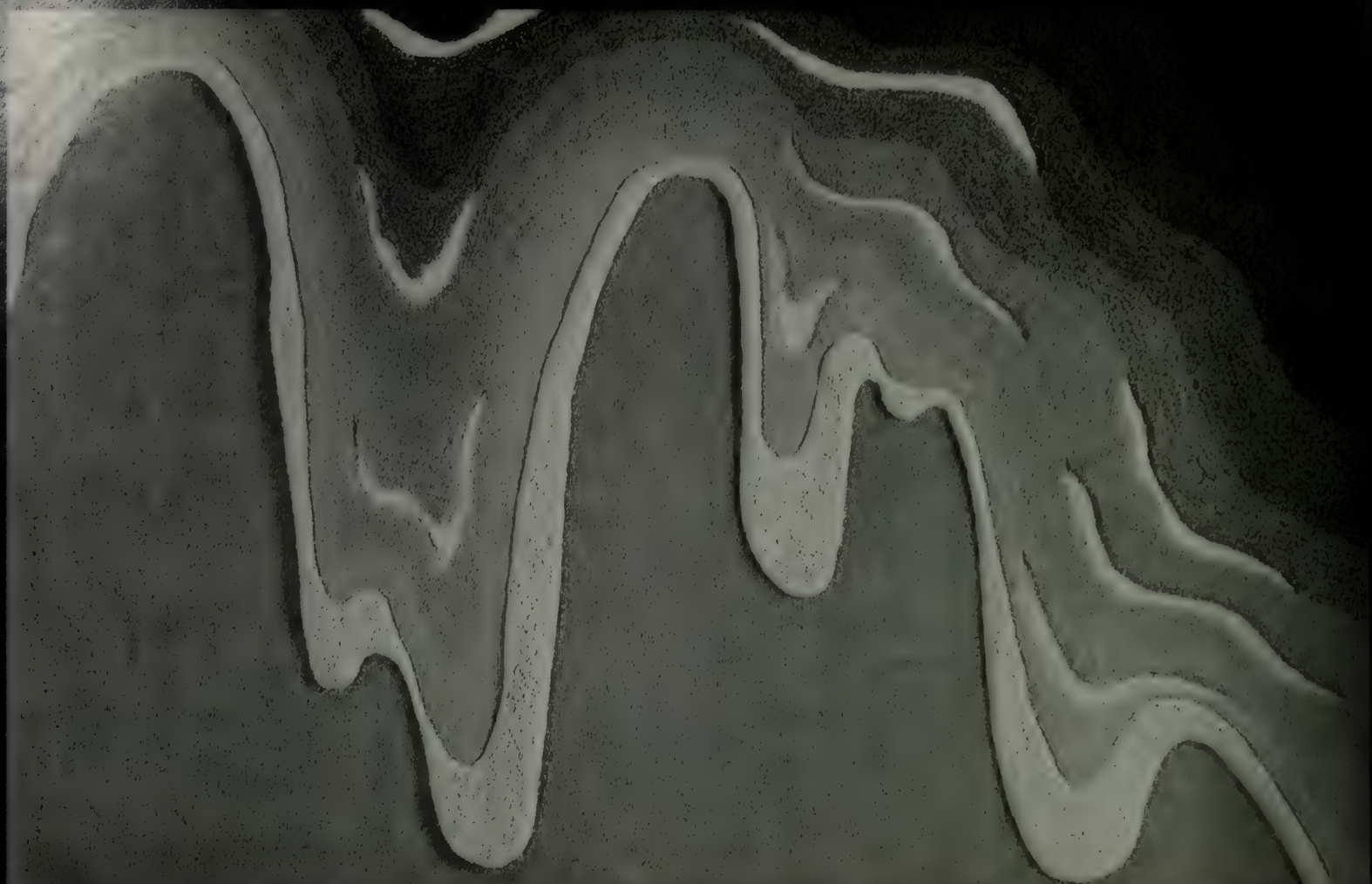
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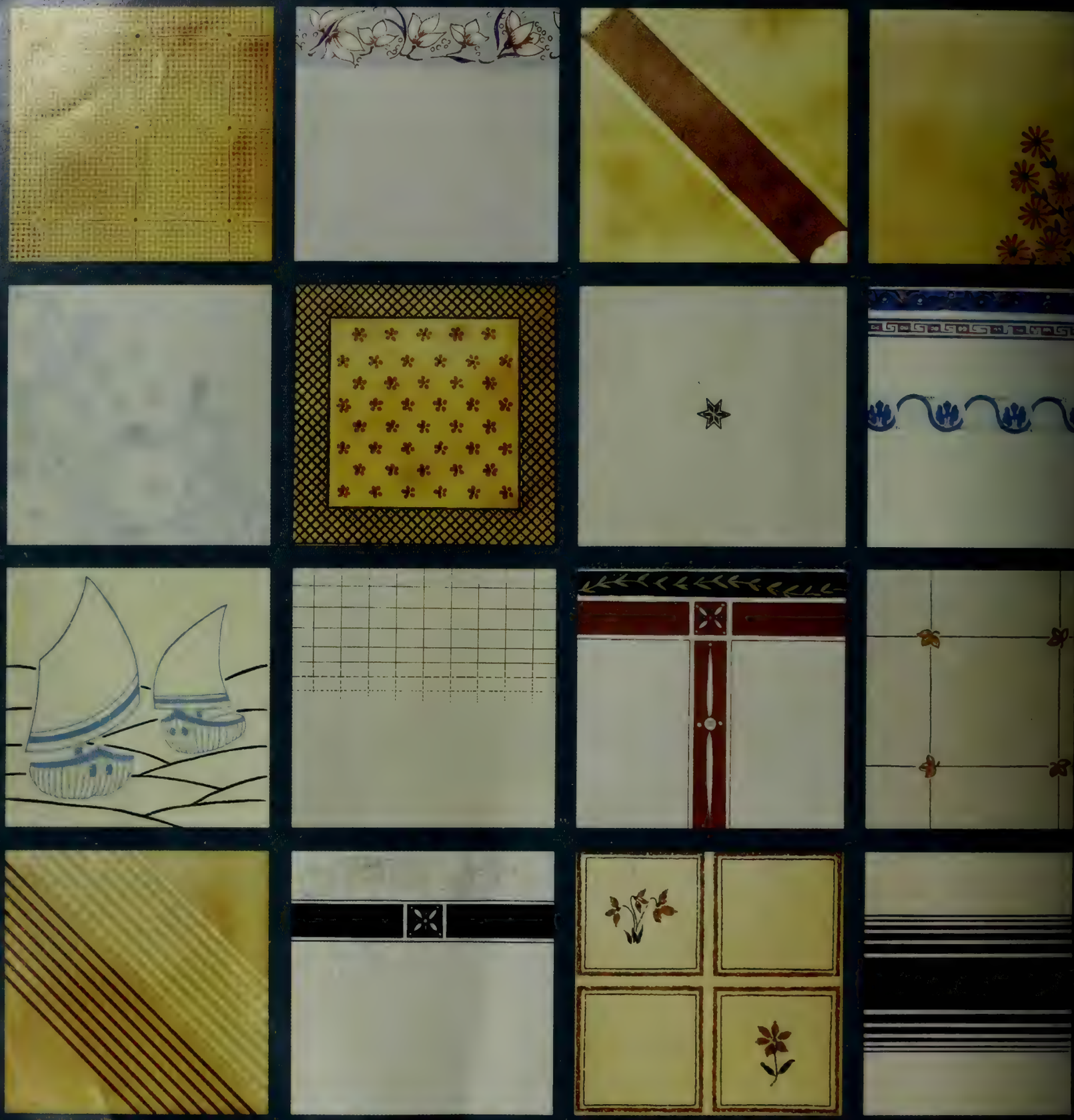
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